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MUSICAL COURIER

VOL. LXXII.—NO. 7.

NEW YORK, THURSDAY, FEBRUARY 17, 1916.

WHOLE NO. 1873.

VIENNA SYMPHONIC SEASON IS ACTIVE AND BRILLIANT.

**Three Local Orchestras Giving Full Series of Concerts—Rosé Quartet Introduces Novelties
—Flute Concerto by Frederick the Great Heard—Volksoper Season Carried
on Despite the War—Operatic Novelty, "The Goblin of the
Castle," by Novak, Scores Brilliant Success.**

Vienna, January 1, 1916.

With the three great local orchestras, the Philharmonic under Felix Weingartner, the Konzertverein orchestra under Ferdinand Loewe, and the Tonkünstler Orchestra under Oscar Nedbal, all giving their full series of concerts, there is no lack of symphonic music in the Austrian capital this season. A fourth orchestra was also recently heard, a visiting band, the Budapest Philharmonic. Notwithstanding the opulent home fare, the two soirees given by the Magyars were largely attended.

A PROGRAM OF MODERN HUNGARIAN MUSIC.

The second concert interested the Viennese particularly, because it was made up exclusively of modern Hungarian compositions. An overture to the opera "Toldi's Love," by Edmund von Mihalovich, revealed naught of the Hungarian element, but was written on the contrary quite in the style of the "Nibelungen" music. There was plenty of Hungarian national spirit in a work entitled "Rakoczy's Death," by Count Géza Zichy, the famous one armed pianist and distinguished musician, about whom I wrote a series of articles last summer. This is an excerpt from a Rakoczy trilogy. It is a clever piece of writing for orchestra, in which the theme of the celebrated Rakoczy march is skillfully employed. A violin concerto by Jeno Hubay, played by Franz von Vecsey, interested more because of its original and brilliant orchestration than for its thematic contents. A brand new symphonic poem entitled "Anepson-tok" ("The Peace Disturber"), by Akos von Buttykay, based on a Hungarian ballad by Aranyi Janos, revealed considerable individuality and a masterful handling of the orchestra. A suite by Béla Bartok completed the program. On the whole the Viennese public found that these Hungarian compositions lacked fire and élan; it would have

preferred less musical erudition to more of the gipsy element.

ATTITUDE OF MAGYARS AND LEADER TOWARD GERMAN CLASSICS.

The program of the first concert brought works by German composers, excepting Goldmark's scherzo in E minor, and included Beethoven's third "Leonore" overture, Strauss' "Till Eulenspiegel" and Brahms' fourth symphony. The soloist was Anna Medek, leading soprano of the Budapest Royal Opera, who was heard in Beethoven's Lieder cycle "An die Ferne Geliebte" arranged for orchestra accompaniment in a somewhat peculiar Hungarian instrumentation. The Budapest orchestra revealed itself quite the equal of the Konzertverein Orchestra or the Tonkünstler Band, although it is not in the same class as the Philharmonic. The Vienna Philharmonic Orchestra is one of the elite orchestras of the world. The Budapest strings are brilliant, and the horns also first rate, but the woodwind is weaker. The conductor, Stefan Kerner, is not what one would expect a principal orchestra leader of the Hungarian capital to be. One naturally looked for a fiery, impetuous Magyar, but what one really found was a model of refinement and exactness, a leader who gives minute attention to detail. In this respect the Viennese were disappointed again. They would have been glad to put up with a certain amount of imperfection, if the real Hungarian fire had only been in evidence.

ACTIVITIES OF FERDINAND LOEWE AND HIS ORCHESTRA.

The most popular of Strauss' symphonic works today is "Till Eulenspiegel," and a capital performance of this was given by Ferdinand Loewe with his Konzertverein Orchestra. His playing of Brahms' first symphony also de-

serves mention. Loewe is a superior all round conductor. The manner in which he accompanied the Beethoven G major piano concerto, played by Wilhelm Bachaus, proved him to be an adept in this particular line. He is giving chiefly classical programs this winter.

AN EVENING OF MODERN POLES.

A program of Polish compositions afforded an opportunity to make the acquaintance of some interesting new works. A piece called the "Steppe," by S. Noskowski, is characteristic, although not original. Noskowski follows in the footsteps of Tchaikowsky, but there is also a modern French influence in his music. An aria from an opera entitled "Gollana," by L. Zelenski, which was sung with much dramatic expression by Mme. von Dembitzka, proved to be little more than a graceful French waltz. Of more value was a violin concerto by M. Karłowicz, a gifted young composer, whose early death is greatly lamented. He fell in the battle of the Carpathian Mountains last winter. This concerto, too, shows Russian influence, but it has an easy melodic flow. It is harmonically interesting and idiomatic violin music. It was played by Kocian, the Bohemian violinist, who toured America some years ago.

ROSÉ QUARTET INTRODUCES NOVELTIES.

Among the chamber music concerts the Rosé series stands first in importance. This celebrated organization is giving a Beethoven cycle this winter, but the other German classicists will also be represented. Occasionally Rosé and associates give an extra concert for the purpose of introducing novelties or forgotten old works. At the first concert of this kind during the present season a quintet by Hans Gal for a peculiar combination of instruments, flute, violin, two violas, and cello, was played. It is not often that a chamber music writer makes use of two violas in a quintet. Gal is a young Viennese composer who won the State's Stipend last year with his new symphony. The quintet begins very promisingly; the main theme rivets the attention and one expects interesting developments, but it soon becomes apparent that the novice lacks routine in the handling of his subject. He is not yet skilful enough in workmanship to fulfill the expectations that he aroused at the beginning; a talent unquestionable, but not yet ripe. The program of this concert also included Reger's brilliant trio for flute, violin and viola, which scored a much greater success than the Gal novelty. A second quintet for flute



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and string quartet by Brandt-Buy proved to be melodious, euphonious and grateful. The public took to this immensely.

A REMARKABLE MUSICAL MONARCH.

Much interest was manifested further in an ancient number, a flute concerto by no less a personage than Frederick the Great. The monarch knew how to write for his chosen instrument and he also had ideas in abundance. A most extraordinary man was Frederick the Great! Aside from his prowess in war, he built the Berlin Royal Opera House, and not only founded the opera, but also wrote many of the librettos and parts of the music of the works that were performed on this stage. He founded an orchestra and engaged Philipp Emanuel Bach as its leader, and meanwhile wrote poems and hobnobbed with Voltaire. He was greater in peace than in war. Furthermore he became a famous flute player, and a prolific composer for his instrument.

The flute parts in the four chamber music works performed and this concerto were played by Ary van Leeuwen, the first flutist of the Vienna Philharmonic Orchestra, one of the first solo performers on this instrument in Europe.

WHAT THE VOLKSOPER IS DOING.

At the beginning of the season it was declared that the Volksoper (opera for the masses) would not reopen because of the personnel decimated through the call to the colors. The season had not progressed far, however, before it was found feasible and advisable to give opera as usual, and Director Simons succeeded in securing sufficient substitutes for those who have been called to fight for their country, so that a very passable vocal ensemble and orchestra have been gotten together. The repertoire of this stage is made up principally of well known standard works. A revival of Hermann Goetz's "Taming of the Shrew" met with much approval. Lortzing's "Waffenschmied" and Verdi's "Rigoletto" have also been revived with new mise-en-scene.

SUCCESS OF A BOHEMIAN OPERATIC NOVELTY.

This article must not close without reference to a brilliant success scored by a new comic opera entitled "The Goblin of the Castle," by Vitezslav Novak, the Bohemian composer, although the work was not brought out in Vienna, but at Prague. Novak, who is now forty-five years old, has hitherto confined himself to instrumental and choral compositions. This is his first work for the stage. He was highly recommended by Brahms, and it was through Brahms that Simrock published his chamber music works and other earlier compositions. His symphonic poems, "Auf der Hohen Tatra" and "Pan," his cantatas, piano pieces and Lieder have been performed with success in Germany and Austria. The critics were not surprised at the strong dramatic instincts this new score reveals, for his former instrumental compositions frequently display a gift for the dramatic, but they were much astonished at the sprightliness and spontaneous humor of this music. The seriously minded composer has suddenly transformed himself into a comic opera writer comme il faut.

Novak's score is filled to overflowing with charming ideas, which are clothed in exquisite harmonic and instrumental garbs. The coloring is brilliant and fantastic, but with all of the brilliancy, the orchestra is neither loud nor boisterous, and the singers are never drowned out. Delightful, too, is his handling of the vocal parts. All in all it is the best comic opera that has been heard for many a day. The libretto is taken from an old comedy by Stroupeznicky, which plays at the old castle Carlstein and is a story of love and jealousy. It is written in the Bohemian language, and the performance occurred on the stage of the Bohemian National Opera House. This opera marks a turning point in the career of Novak, and much may be expected of him in this new field in the future.

ARTHUR M. ABELL.

Seagle on Sports.

Oscar Seagle, the baritone, is fond of watching baseball, both indoor and outdoor, but he would rather play it. He is prouder of a certain inshoot he has developed than of the high A flat the critics rave over. Seagle is what is known as a man's man.

"Too many singers neglect their physical condition," says Seagle. "Some of them even tell me they haven't time to take exercise. My belief is that they haven't time not to." The baritone puts himself through a "course of sprouts" every morning, and indulges in both summer and winter sports in season. Consequently, he is unruffled after a hard day's work at teaching, whereas his pupils, at least the new ones unused to his brand of discipline, may have hastened to stretch out and recuperate.

Flonzaley Quartet's Concluding Concert.

The concluding concert of the Flonzaley Quartet's subscription series will be given in Aeolian Hall, New York, Tuesday evening, March 14.

ST. JOHN ARTS CLUB GIVES PATRIOTIC MUSICALS.

Local Talent Furnishes Program.

St. John, N. B., February 3, 1916.

The Arts Club musicale given February 1, in Centenary Hall, for patriotic purposes, received the liberal patronage which the merits of the performance and worthy object deserved. The members of the club furnished the program with the exception of one number by the Ladies' Orchestral Club, William C. Bowden, conductor, who kindly assisted on this occasion.

The first number on the program consisted of two quartets for female voices, "A Song of Seasons," by Hawley, and "One Summer Day," by Beach, sung by Mrs. B. L. Gerow, Mrs. I. F. Archibald, Dorothy Creighton and Blenda Thomson. These numbers were well sung.

Mrs. A. Pierce Crocket followed in a group of three songs, "The Nightingale Has a Lyre of Gold" (Whelpley), "Sleep, Little Rosebud, Sleep" (Campbell-Tipton), and "A Little Song," by Voorhes. Mrs. Crocket was in splendid voice and sang with her usual finish and good conception. Her enunciation is always good. In response to an encore she gave, in excellent style, that charming old English song, "I've Been Roaming," by Horn. The next number, three piano pieces, were delightfully played by Mrs. J. Milton Barnes. They included "Spring Song" (Hollaender), prelude in B flat, op. 28 (Chopin), and "Danse Negre," by Scott. Mrs. Barnes' playing always gives pleasure, because of her marked musical taste. She received an enthusiastic recall after her numbers.

Saint-Saëns' "My Heart, at Thy Sweet Voice," was next sung by Blenda Thomson. Miss Thomson has a full, rich contralto voice of good range and power and her selection was heartily encored.

The Ladies' Orchestral Club then played "Mock Morris," by Grainger. This club, under the able direction of Mr. Bowden, is doing good work, and they proved themselves to be a most attractive feature of the program.

The duet for soprano and tenor, "A Night in Venice," by Lucantoni, sung by Mrs. A. Pierce Crocket and C. Brooke Skilton, was a very pleasing number. Louise Knight, accompanied by the Orchestral Club, followed in the recitative and aria of Lia, from "L'Enfant Prodigue." Miss Knight sang this difficult selection well, and was excellently accompanied by the orchestra.

Grieg's sonata in C minor, for violin and piano, was played by Mrs. Horace B. Miles and Eileen Gillis. Both performers did good work in this number and showed careful study and good conception.

The closing number, a mixed quartet, composed of Mrs. B. L. Gerow, Mrs. Gordon Likely, C. Brooke Skilton and Thomas Guy, sang "Nursery Rhymes" by Davies, namely, "The Apology," "A Tragedy," "A Little Old Man." These were most enjoyable, being given with vivacity and good expression.

Altogether the Arts Club is to be congratulated on the success of its concert and also showed by the excellence of the work given the progress which has been made since its organization. A. L. L.

Powell Will Play Schumann and Chopin.

John Powell has changed the date of his next, New York, Aeolian Hall recital to Monday afternoon, February 21. The pianist will devote his program to works of Schumann and Chopin, an interesting feature being the Schumann "Forest Scenes," which contains such subtitles as "Entrance into the Forest," "Hunter on the Alert," "Lonesome Flowers," "Haunted Spot" and "Friendly Landscape." There will be two sonatas—the Schumann in F sharp minor and the Chopin in B minor.

Gabrilowitsch's Fifth Recital in Historical Series.

Ossip Gabrilowitsch's appearance in Aeolian Hall, New York, Thursday afternoon, February 24, will mark the fifth recital of his "Historical Series." Brahms and Liszt will be the only composers represented. Among other features will be the Brahms variations and fugue on a theme by Handel, the intermezzos in A major and E minor, the Liszt sonata in B minor, the "Gnomonreigen" and "Liebestraum."

Recital by Tom Dobson.

Tom Dobson, whose singing has become familiar to New Yorkers through his frequent appearances at the Punch and Judy Theatre, will give another recital on Monday afternoon, February 28. His program will contain several novelties, in addition to request numbers.

Bauer-Gabrilowitsch Joint Recital.

Harold Bauer and Ossip Gabrilowitsch will give a joint recital in Aeolian Hall, New York, Saturday afternoon, March 18.

THE DESTRUCTION OF CANADA'S PARLIAMENT BUILDINGS DEEPLY FELT BY MEMBERS OF ALL PROFESSIONS.

Musical Fraternity Stirred by Catastrophe at Ottawa—King of England Sends Sympathy—Forsyth Recitals—Ladies' Musical Club Concerts—Active Musical Life at Vancouver—New Song by Canadian Composer.

Toronto, February 5, 1916.

The great loss to Canada caused by the burning of the Parliament Buildings at Ottawa, on the evening of February 3, is deeply felt by members of every profession in this country, including artists, writers and musicians. Readers of the *MUSICAL COURIER* in the years 1898, 1899 and 1900 will remember the picture of this fine Gothic structure coupled with a reprint of "The Maple Leaf Forever," which headed the Canadian department. Persons who lost their lives in this fire, the cause of which has not as yet been solved, were: B. B. Law, M. P. for Yarmouth; Mme. Morin, Quebec; Mme. Henri Bray, Quebec; J. B. R. La Plante, Assistant Clerk of the House; A. Desjardins, Alphonse Desjardins and Randolph Fanning.

There were many dramatic escapes of both women and men, the House being in session when the sudden alarm was given. The temporary home of the Dominion Parliament is the Victoria Memorial Museum, at the foot of Metcalfe street, Ottawa. It is announced that His Royal Highness the Duke of Connaught has received the following messages: From her Royal Highness, the Duchess of Argyll: "Very deep sympathy to the Dominion for dreadful loss," from the Marquis of Lansdowne: "Dominion Government, sincere sympathy. Memories of Parliament Buildings remain fresh and indelible in my mind. (Signed) Lansdowne," from Lord and Lady Aberdeen, now in New York: "We desire to express to your Royal Highness our deep sympathy and distress regarding calamity of last night."

His Royal Highness, the Duke of Connaught, Governor-General of Canada, who is chief patron of both the Toronto Mendelssohn Choir and the Toronto National Chorus, has written to Sir Robert Borden, Premier of Canada:

MY DEAR SIR ROBERT: I desire to express through you my warm sympathy to both Houses of Parliament on the terrible calamity of last night, by which those historical buildings were almost destroyed by fire. I know how universal will be the regret felt, not only in the Dominion itself, but throughout the Empire. I deplore the loss of life which has, I fear, occurred, and desire to express my deep sympathy with the families of those who have so unfortunately perished. Believe me, yours most sincerely,

(Signed) ARTHUR.

The most important message received at Ottawa is from His Majesty, the King of England and Emperor of India, to his royal uncle.

The Duke of Connaught, Ottawa:

I am grieved to hear of the deplorable destruction of the noble pile of buildings which has been for many years the home of the Dominion Parliament, and which I know so well. Please convey to your Ministers and the people of Canada my sincere sympathy with them in their great loss. (Signed) GEORGE R. I.

The cost of renewal of the structure and its contents is estimated at not less than \$3,000,000.

The Dominion Theatre was among the buildings to offer temporary accommodation.

In reference to the Parliament Library, Sir Robert Borden is reported to have said: "It is, I am sure, a very great satisfaction to all the members of the House to know that so little damage has been done to the library. I believe, however, that the damage may be somewhat greater than is expressed in the report of the sergeant-at-arms. If I may judge from a conversation which I had with Martin Griffin, one of the joint librarians, while on my way to the House, he feared at that time that about 50,000 volumes had either been destroyed or very seriously damaged."

While the heart of Canada has thus been temporarily af-

fectured, it is safe to say that her soul is braver and more inspired than ever. Greater towers will arise.

W. O. FORSYTH'S RECITALS.

W. O. Forsyth's artistically furnished studios in the Nordheimer Building have been the scene of several important piano recitals this season. Among leading pupils who have taken part are Mrs. Zöllner-Kinghorn, Harvey Robb, Jessie McAlpine, Arthur Singer and Edith Yates. Songs were contributed by Mrs. Harvey Robb, soprano, and Leonard Wookey, tenor. Notable features of this series of events were Arthur Singer's brilliant performance of compositions by Wagner-Liszt, Chopin and Scharwenka; Edith Yates' effective interpretation of "Concert Valse," Clarence Lucas; "By the Sea," W. O. Forsyth, and Liszt's "St. Francis Walking on the Waves," and Jessie McAlpine's artistic playing of "Gavotte Intermezzo" (Louis V. Saar) and "Tarantelle" (Chopin). Among persons who have had the privilege of attending these events, at which afternoon tea is hospitably served, are: Hector Charlesworth, musical editor of the *Toronto Saturday Night*; Mr. and Mrs. R. H. Davies, Mr. and Mrs. J. E. Middleton, Mrs. Lee, Mrs. Pratt, Mr. Brunck, the distinguished Canadian painter, Normal Mitchell, Mrs. and Miss Singer, and Mrs. Loewen, of South America, a former prominent pupil of Mr. Forsyth.

Mrs. and Miss Forsyth are always present, gracefully assisting in receiving the guests. Among treasured and well deserved tokens of deep appreciation which adorn this studio is a large autographed photograph of Paderewski, presented during the Polish artist's visit to Toronto this season.

MRS. GEORGE DIXON, PRESIDENT OF LADIES' CLUB.

This season the Ladies' Musical Club of Toronto is holding its concerts in the hall of St. Margaret's College, on Bloor street, East. Mrs. George Dixon is president; Mrs. John F. Ross, treasurer; Mrs. Dalton Davies and Mrs. A. L. Ellsworth, secretaries, and Peter C. Kennedy, of the Canadian Academy of Music, conductor of the Choral Club.

TORONTO COLLEGE OF MUSIC RECITAL.

A prominent pupil of Dr. F. H. Torrington, of the Toronto College of Music, is Louise Evele Westman, who was ably assisted at her recent recital by the popular soprano, Eileen Millett Low and Marion Porter (an associate of the college), accompanist. The younger students of the institution recently gave a successful concert and attractive sale in aid of the Red Cross. Mrs. F. H. Torrington is the highly esteemed president of the National Council of Women in Canada.

MUSICAL LIFE AT VANCOUVER.

Eleanor Dallas Peter, musical graduate of Trinity University, Toronto, writes from Vancouver, B. C.: "Musical club work is more popular than ever. Recitals are now held afternoons at the Hotel Vancouver, and become social affairs after the programs are over; many parties are filling the hotel tea rooms. There are no concerts other than for patriotic causes."

ACADEMY STRING QUARTET PROMOTES MUSICAL LIFE OF CITY.

The Academy String Quartet is presenting admirable programs this season, and doing much for the artistic life of the city. The competent players are Luigi von Kunits, first violin; Arthur Ely, second violin; Alfred Bruce, viola; George A. Bruce, cello. Colonel Gooderham is founder and president of the Canadian Academy of Music, and Peter C. Kennedy, director.

A NEW CANADIAN SONG.

"Dear Lad o' Mine," a song published by Arthur P. Schmidt, is a novelty which has proved to be popular in Toronto at this season's concerts. This song of the trenches is by Katherine Hale, well and favorably known here as Mrs. John Garvin, the touching and assuring words having been set to music by Gena Branscombe, the talented composer. The funds raised by the publication of "Dear Lad o' Mine" are to benefit the Red Cross.

MAY CLELAND HAMILTON.

Marsh-Jahn Joint-Recital.

Marion T. Marsh, young American concert harpist, and Edmund A. Jahn, basso, will give a joint recital this afternoon, Thursday, February 17, at the Princess Theatre, New York. The program includes compositions by Handel, Secchi, Bach, Schumann, Chopin, Massenet, Schubert, Brahms, Saint-Saëns, Tchaikowsky, Woodman, Homer, Durand and Hasselmanns.

Eddy Brown's Fifth New York Appearance.

Eddy Brown is scheduled for another Aeolian Hall, New York, recital Wednesday afternoon, March 1. This will be the violinist's fifth New York appearance. On tour he is proving very successful, while his metropolitan following is rapidly growing.

Cecil Fanning Sings Again in His Home Town

Baritone Recalled Seven Times.

Twelve years ago, when Cecil Fanning was still a beginner, he sang at the farewell concert of a talented boy cellist, Hermann Stettner, who was leaving for further study in Europe. On February 3, at the Hartman Theatre, Columbus, Ohio, before a large and enthusiastic audience, Cecil Fanning sang at the debut of the mature artist, Hermann Stettner, after his long years of study in the music centers of Europe. Mr. Stettner was assisted by his sister, a talented pianist, and Mr. Fanning was programmed for one group of songs, including Massenet's "Elegie," with cello obligato. H. B. Turpin accompanied Mr. Fanning, and so pleased was the audience that Mr. Fanning was brought out to bow seven times and had to sing three extra songs. Some of the press comments follow:

The inclusion of Mr. Fanning proved to be a most happy thought on the part of the program planners. At first four songs had been announced, but the Massenet "Elegie" was set down in addition, thus giving an opportunity for Mr. Stettner's lovely obligato. This, with the three successive encores demanded, doubled the original quota. Mr. Fanning sang with splendid spirit and with remarkable clearness and richness of tone. Particularly did the writer enjoy his "Vision Fugitive" of Massenet, his "Sands of Dee" by Clay, and a song new to his local programs, Wilbey's "A Fairy Love Song," which is full of poetic and melodic color. It was both a courteous and just thing for Mr. Fanning to walk across the stage to ask the Stettners to share in the applause for the "Elegie." The accompaniments of Mr. Turpin, as always, were incomparable in their faithfulness to detail, their real support of the singer. The encores were the "Pagliacci" prologue, sung in English; "The Keys of Heaven" and the "Cycle du Vin."—The Columbus Evening Dispatch, February 4, 1916.

As for Mr. Fanning, he has not been in better voice in any of his recent Columbus recitals than in this one and he sang with that artistry which has given him so high a place among American recitalists. He sang the Massenet "Elegie" with cello obligato by Mr. Stettner and with Miss Stettner at the piano in place of his own accompanist.

In response to continued applause at the close of his group he sang the prologue to "Pagliacci" and two little humorous things, "Madame, Will You Walk?" and the old French "Cycle of the Vine."—Columbus Citizen, February 4, 1916.

Mr. Fanning's number consisted of five selections, to which he was forced to add three more for encores. This singer has surely never appeared to better advantage before a Columbus audience than he did that evening. He was in glorious voice and his style of singing appears to have gained in virility and the sureness which proclaims the artist. He opened with a dramatic selection from Massenet's "Herodiade," sung with splendid strength, and also enjoyable because of Mr. Fanning's excellent French. (His superb diction is evident in any language he attempts.) Another Massenet composition, the "Elegie," was sung with Mr. Stettner's cello accompaniment, to the delight of every one. Then there was a Schumann selection, Wilbey's "Fairy Love Song," new to Mr. Fanning's repertoire, and "The Sands of Dee," another song in which the singer's diction calls for special admiration. For his first encore, he gave us the "Pagliacci" prologue in English, with every word distinct, a fact which adds immensely to the enjoyment in a song in which the sentiment of words and music are so closely united. Then came the inevitable "Keys of Heaven," which appears to be immensely popular, and which we are glad to hear Mr. Fanning sing (if it has to be sung) and finally that most fascinating French chanson, "Cycle du Vin," a vivid piece of acting as given by Mr. Fanning.—The Ohio State Journal, Columbus, Ohio, February 6, 1916.

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CHICAGO NORTH SHORE FESTIVAL AT EVANSTON IS ANNOUNCED FOR MAY 29 AND 30, JUNE 1 AND 3.

Notable Array of Solo Artists, Chicago Symphony Orchestra
 and Well Drilled Local Chorus to Participate.

Announcement has been made of the complete plans of the Chicago North Shore Festival Association for the 1916 Music Festival to be held in the Northwestern University Gymnasium Building, at Evanston, on May 29, 30, June 1 and 3—four nights and a Saturday matinee—five concerts, the same as in previous years. The solo artists engaged are: Pasquale Amato, baritone of the Metropolitan Opera; Morgan Kingston, tenor, of the late Aborn Opera Company; Helen Stanley, soprano, of the Chicago Opera; Charles Dalmores, tenor, of the Chicago Opera; Alice Nielsen, soprano, of the Metropolitan Opera; Clarence Whitehill, baritone, of the Chicago and Metropolitan Operas; Edith Mason, well known in Evanston and North Shore suburbs, now a soprano of the Metropolitan Opera; Emil Gogorza, baritone of great distinction in concert work; Anna Case, soprano, of the Metropolitan Opera; Mabel Sharp Herdieu, soprano, and Burton Thatcher, baritone, local artists, and Reed Miller, concert tenor, of New York. This is said to be the greatest layout of artists ever engaged for these festivals.

This year's festival has been arranged to cover the entire week as in recent years and will open Monday night, May 29, with a performance of Berlioz's "Damnation of Faust" sung by the Festival Chorus of 600 singers. The soloists engaged for this evening are: Mabel Sharp Herdieu, soprano; Morgan Kingston, tenor; Pasquale Amato, baritone, and Burton Thatcher, bass. The entire Chicago Symphony Orchestra has been engaged and Peter C. Lutkin will conduct.

Tuesday night, May 30, will be "Artists' Night," with Helen Stanley, soprano, and Charles Dalmores, tenor, of the Chicago Opera and the entire Chicago Symphony Orchestra; Frederick Stock, conductor, furnishing the entire program.

The next concert will be Thursday night with a performance of Wolf-Ferrari's new choral work, "New Life." The Festival Chorus of 600 singers will sing this choral work and an additional chorus of 300 young ladies from the Evanston High School and New Trier High School will assist. The soloists this evening are: Alice Nielsen, soprano, and Clarence Whitehill, baritone. Since "New Life" only takes forty minutes for performance, the first part of the evening will be given over to a miscellaneous program of arias and orchestral numbers by Miss Nielsen, Mr. Whitehill and the entire Chicago Symphony Orchestra, Frederick Stock conducting. Mr. Lutkin will direct the choral work.

At the Saturday matinee the Children's Chorus of 1,500 voices from the Evanston grade schools, Wilmette schools and Glencoe schools will be heard in the usual children's and patriotic songs. A special feature of the afternoon will be the first performance in America of a new children's cantata by Cyril Graham, a Chicago composer who is achieving distinction by his writings. This program will also enlist numbers in commemoration of the Shakespeare anniversary this year. The soloists of the afternoon will be Edith Mason, of the Metropolitan Opera, who is known in North Shore suburbs, and Reed Miller, tenor. The entire Chicago Symphony Orchestra will furnish the accompaniments and Mr. Stock and Mr. Lutkin will conduct.

The Saturday night performance is termed "Operatic Night" and Anna Case, soprano, of the Metropolitan Opera, and Emilio de Gogorza, baritone, will be the soloists of the evening. They will be heard in arias and songs from different operas and the Festival Chorus of 600 singers will sing operatic choruses. The Chicago Symphony Orchestra under Mr. Stock is to play excerpts from different operas and in every sense of the word this evening will be a "gala opera night."

The entire Chicago Symphony Orchestra of ninety musicians have been engaged for the week and will take part in all performances, and as in past years Peter C. Lutkin, musical director of the Festival Association, will conduct the choral works and Frederick Stock the orchestral works. This year's festival bids fair to surpass festivals of former years.

The officers and directors of the North Shore Festival Association at the present time are: Frank A. Shaw, president; Harry B. Wyeth, Alexander O. Mason, vice-presidents; Walter B. Smith, secretary; John Hale Hilton, treasurer; M. Cochrane Armour, Dr. A. W. Harris, Henry S. Henschen, William F. Hypes, Chancellor L. Jenks, Joseph E. Paden, Charles N. Stevens, C. W. Spofford, George S. Montgomery, Frederic P. Vose and Carl D. Kinsey, business manager.

Lawrason Has a New Recruit.

It may be interesting to those who remember Molly McIntyre, the charming Scotch girl who appeared with

such great success in "Kitty McCay," to know that she is now studying with Arthur Lawrason, in New York, preparing for a musical career.

Miss McIntyre, it is expected, will star in musical comedy next fall.

RENATA CHOLLET SINGS AT JOHNSTOWN.

French Coloratura Soprano Pleases Large and Critical Audience.

On February 5, Renata Chollet, the French prima donna soprano, was heard at a meeting of the Alliance Francaise, of Johnstown, N. Y. It was Mlle. Chollet's first appearance in that vicinity, but to judge from the enthusiasm which her singing aroused, she will appear there again in the near future. The Johnstown Morning Herald, in commenting upon the occasion, said: "Too high praise cannot be given to the work of Mlle. Chollet, a prima donna, who has delighted large audiences in all the important Italian cities. She has a fine coloratura soprano voice of great depth and wide range which will surely make for her as fine a reputation in this country as it has made for her in Italy. Many musical critics were among the large audience who had the pleasure of hearing her Saturday evening and all were unanimous in declaring that Mlle. Chollet is possessed of a wonderful voice."

Mlle. Chollet recently appeared with splendid success at a concert given at the Waldorf-Astoria, New York.

Fisk Colored Quartet Sings for Bach Choir.

Negro melodies and the B minor mass—simple primitive music and one of the most complex choral compositions ever written—these were contrasted at a rehearsal of the Bach Choir of the Bethlehems recently, when the choir, under Dr. Wolle, following a practice rendition of the chorus "Sanctus," listened to selections by the colored quartet of Fisk University. The appearance of the Fisk singers was arranged for by Dr. H. S. Drinker, president of Lehigh University, and of the Bach Choir, who heard them while in Nashville, Tenn., last fall, attending the inauguration of Dr. F. A. McKenzie, an alumnus of Lehigh, as the president of Fisk.

The Bach Choir will give its eleventh festival at Lehigh University on May 26 and 27.

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ELSA LYON IN NEW YORK.

Gifted Singer Preparing for Concert Tour of This Country.

Elsa Lyon, mezzo-dramatic soprano, is in New York at present, preparing for an extended concert tour. During her stay in the metropolis, Miss Lyon has consented, in response to the many urgent requests, to accept a limited number of pupils. For that purpose, she has opened a studio in Carnegie Hall, where she will teach the Lamperti-Moratti school of singing.



ELSA LYON.

Miss Lyon sang recently for a private audience, displaying a rarely beautiful voice of wide range and exceptional purity. These qualities, combined with splendid enunciation and a thorough musicianship, render it easy to understand the many successes she has won abroad in the field of opera. However, although she has been heard principally in opera, she possesses an extensive oratorio and concert repertoire. Before her return to America, Miss Lyon was popular among the opera goers of Posen and of Berlin, where her lovely voice and equally charming personality invariably pleased all who heard her.

Mme. Buckhout's Studio Musicale.

A program of compositions by Cornelius Rübner, dean of the chair of music at Columbia University, made up the evening's music of February 8, at Mme. Buckhout's studio, Central Park West, New York. The participants in this musicale were: Mme. Buckhout, soprano; Graham Reed, baritone; Maurice Kaufman, violinist, and Cornelius Rübner, pianist, who collaborated in the following program: "Moonlight Night," "Indeed Most Wondrous It Must Be," "God Made Me for You," Mme. Buckhout; duet, "The Rose," Mme. Buckhout and Mr. Reed; andante con espressione and finale, allegro con energico from the violin concerto, op. 30, Mr. Kaufman; "Priore," "My Little One," "Longing," Mme. Buckhout; duet, "The Snowdrop," Mme. Buckhout and Mr. Reed; "The Call of the Woods," two idylls, op. 13, "Breezes of Spring," "Valse magique sur le nom de B. A. S. C. H.," Professor Rübner; duet, "He and She," Mme. Buckhout and Mr. Reed; "Air Ancient," "Scène de Ballet (from 'Prince Ador')," Mr. Kaufman; "My Star," "When You Wander Through the Fields," "Resignation" (dedicated to Mme. Buckhout), Mme. Buckhout.

One who was there said, "We had a most wonderful program and audience. The studio was filled to overflowing, the halls crowded, the vestibule filled; in fact, people wanted to sit on the grand piano!" There is no question of the worth of the Rübner compositions. They have in them the elements which create and retain interest. Two duets were very difficult, but of excellent effect. "Resignation" is a big dramatic number, ending with a high B natural held for half a dozen measures. Mme. Buckhout made an impression with this. "Longing" is another song which makes a large appeal in both text and music.

Mme. Buckhout will have sung 102 songs in all in her series of Tuesday evening studio musicales. These affairs have been very interesting to large numbers of people.

February 7, there was a concert by the Choral Club of Holy Trinity P. E. Church in the parish house, Mme. Buckhout, conductor. They sang ten works of which Hallet Gilbert's "Two Roses" and Ethelbert Nevin's "The Rosary" represented American composers.

Wolle Oratorio Society at Lancaster Is Progressing.

Lancaster's Oratorio Society is now "getting second wind" according to the Lancaster (Pa.) News of Journal, January 28, which tells of the society's progress in the following:

The Oratorio Society of Lancaster last evening held the second and most enthusiastic rehearsal since its organization, when the membership of the society made a jump to 266. Professor Wolle was again on hand and reported wonderful progress in the work already begun, and, despite the fact that a number of musical enter-

tainments were held in various parts of the city last evening, the great increase in membership is greatly appreciated by him.

The Membership Committee consists of Prof. H. J. Taylor, Mrs. T. V. Uttley and Esther Kendig, and all persons wishing to register as a member of the society must do so by filing their applications with any one of these three persons. The rehearsals will be continued every Thursday evening in the lecture room of St. Paul's Reformed Church and the invitation to amateur and professional singers is extended broadcast.

OTTO TORNEY SIMON'S CONDUCTING PRAISED.

Washington Press Accords Well Deserved Praises.

Concerning the concert of the Home Club Chorus, Otto Torney Simon, conductor, given at Memorial Continental Hall, Washington, D. C., on Thursday evening, January 27, under the patronage of Margaret Wilson, Mrs. Robert Lansing, Mrs. William Gibbs McAdoo, Mrs. David F. Houston, Mrs. Franklin K. Lane, Mrs. William Eustis, Mrs. Marshall Field, Mrs. Gibson Fahnestock, Mrs. Hennen Jennings and Mrs. James Harlan, the newspapers of the capital spoke as follows:

The concert of the Home Club Chorus . . . was one of the most enjoyable of the season.

Too much cannot be said in praise of Otto Torney Simon, director, and his singers, for last evening program and the manner of its presentation were most artistic. All the voices were evenly balanced, and every shade of expression given with sureness and truthfulness of rhythm and tone.

Mr. Simon's conducting is most inspiring, and behind all his efforts is a lively imagination, a sensitive, broad minded, artistic intelligence at work insuring splendid results. . . .

Mrs. Otto Torney Simon's spirited, dependable accompanying was a joy to the ear, and her handsome presence a delight to the eye.—Washington, Post.

A choral program of unusual beauty was presented by the Home Club Chorus, under the direction of Otto Torney Simon. . . . Mr. Simon achieved a great success through the truly beautiful singing of the chorus. . . .

Secretary Lane, both as interested listener and ardent supporter of this chorus, has done much toward the fulfillment of its high aims. It has also the distinguished patronage of the ladies of official Washington, headed by Margaret Wilson, who was among its guests last evening. . . .

Mr. Simon most tellingly contrasted the types of his choruses. The Rubinstein "Pictures" of Biblical story were rich with the atmosphere of the East, and held much imagery; the first story in dynamics with smooth shading, the second a picture of the Eastern people in mass, the third opening with a full toned chord and with admirable tone quality and shading, working up to a fine climax.

Vital and commanding was the "Awake!" of the "Meistersinger" chorus, and throughout the Wagner music with the "Lohengrin" "Bridal Music" the gradations and musical import were fully realized. The gradual crescendo and diminuendo of the latter, with its soft close, was exceptionally handled. The "Spanish Serenade" of Elgar held an effective characteristic part for piano, and Mrs. Simon throughout the program for both soloist and chorus gave interpretations that were most artistic and an admirable tone coloring.—Washington Times.

Seagle Enjoyed in Song Recital at Purdue University.

Lafayette, Ind., February 8, 1916.

It was with distinct pleasure and appreciation that the large audience at Fowler Hall, Purdue University, heard Oscar Seagle in a delightful concert, on Friday evening, February 4. His program was a varied one, consisting of English, Irish, Scotch and French ballads and numbers from Mozart, Brahms, Strauss, Carpenter, Scott, Debussy and Bibb. With each song his mood changed, sympathetically and convincingly, first humorous, then thoughtful, and sadly plaintive, as in the "Lamento Provençal," a plaintive story of the lake and a lover. The old French ballad "Musette" was interesting, with its bagpipe accompaniment; the tipsy singer was droll in "Ballynure Ballad"; "Carnaval," with its cry of Paris, the queen of the fete and her pensive jester recalled Charpentier's "Louise and the Queen of Bohemia."

Frank Bibb, the accompanist, contributed in no small way to the success of the concert. Mr. Bibb was heard in two solos and was most heartily endorsed. He responded by playing the "Magic Fire" music by Wagner. Mr. Bibb's composition, "A Rondel of Spring," sung by Mr. Seagle, was most enthusiastically received. The program throughout was one of rare enjoyment and Mr. Seagle and Mr. Bibb have made a lasting impression upon Lafayette lovers of music.

The next number of the Purdue concert course will be given, February 19, by the Zoellner String Quartet.

L. M. B.

Merle Alcock's Admirers Increase.

Merle Alcock, contralto, continues to be in constant demand for concerts and recitals. Among her advance bookings, which have been closed recently, are appearances in Westwood, N. J., February 25; in New York City on

BELLE STORY

Soprano

SEASON 1916-1917

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March 2, and Syracuse, N. Y., on March 27. Miss Alcock's lovely voice and charming personality are constantly widening the already large circle of admirers which her consummate art has made.

Arkady Bourstin Will Play Interesting Program.

Arkady Bourstin, the young Russian violinist, will play the following interesting program at his second recital this season in Aeolian Hall, New York, on Saturday evening,



Photo by Underwood & Underwood, New York.
ARKADY BOURSTIN.

February 19: Sonata in A major (Handel), concerto (Carl Goldmark), "Berceuse" (Tor Aulin), scherzo (Tchaikowsky), "Romance" (Svendsen), "Rhapsodie Piedmontese" (Sinigaglia), Introduction and "Rondo Capriccioso" (Saint-Saëns).

Samuel Chotzinoff will be at the piano.

Recent Successes for Inez Barbour.

Inez Barbour, soprano, has in prospect a most promising spring season, many engagements being booked. Some of her recent appearances have been with the Heinebund of New York, the Eintrecht of Hoboken, and the Century Theatre Club, at a meeting held at the Hotel Astor, New York. Another recent success was as soloist with the Mendelssohn Glee Club of Toronto, Canada (a review of which concert appears in another column of this issue), where she scored a distinct triumph. Miss Barbour is a singer of rare gifts, and adds to the number of her admirers with every appearance.



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Home Town Gives Pianist Marked Praise.

Hugh Hodgson, who recently returned to Athens, Ga., after a period of musical study in New York City, was heard in a recital at the home of his parents on Tuesday evening, January 25. Mendelssohn, Chopin, Schütze, Goldmark, Ida Bostelmann (a fellow student, who has dedicated works to Mr. Hodgson), Glinka-Balakirew, Poldini and Debussy were the composers represented. In reviewing the young recitalist's work, the Athens, Ga., Banner of January 27 expressed its pride in this native musician after the following fashion:

This young musician combines in an unwonted degree the calm, scholarly intellectual grasp of great musical conceptions, finished execution, a perfection of skill acquired by years of labor, with a certain poetic and romantic interpretation which belongs peculiarly to the realm of great art. His is a contribution to the culture of his times and his State equaled by few and surpassed by none. His

mastery of his art in one so young is a matter of mingled pride and wonder. . . .

The Athens Daily Herald of February 2 gave this appreciation of Mr. Hodgson:

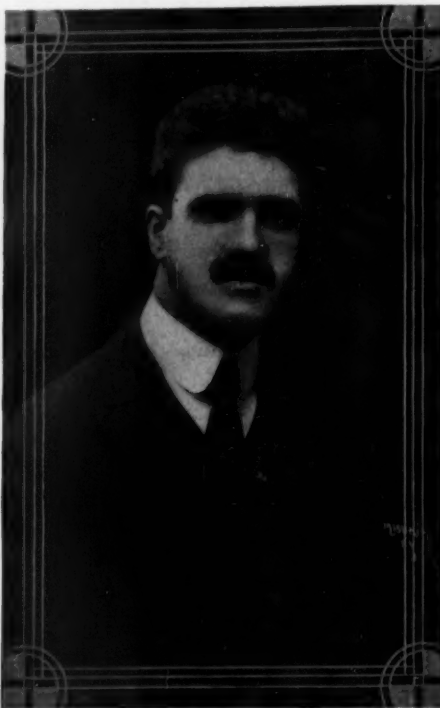
Few Athenians realize what a really wonderful musician we have in our midst in the person of Hugh Hodgson. His skill and technique have been made manifest in two recitals recently given by him at his home.

An accomplished musician in speaking of him says, "He plays without any apparent effort, his fingers seem to carry his very soul to the keys. He has perfect poise and ease and his shading is exquisite. He is truly a gifted musician and . . . he leaves nothing to be desired."

Alois Trnka's Violin Recital, February 25.

Alois Trnka, Bohemian violinist, will give his annual recital on Friday evening, February 25, at Aeolian Hall, New York.

Mr. Trnka will play the following interesting program: Concerto, E flat, Mozart; "Ciaccona" (violin alone), Bach;



ALOIS TRNKA.

"Adoration" (manuscript), Joseph; "Slavonic Dance," in G, Dvorák-Kreisler; "Sherzo Indian," Kolar; "La Campanella," Paganini.

Marie Sundelius Will Appear as Soloist with the American-Scandinavian Society.

Marie Sundelius, the Swedish soprano, of Boston, has been engaged by the American-Scandinavian Society as one of the soloists at its third annual concert of Northern Music, at Carnegie Hall, New York, Saturday evening, March 25. Mme. Sundelius will present several Scandinavian songs unfamiliar to American audiences. Although she has lived in this country since she was ten years old, the soprano has kept in personal touch with the musical life and literature of the Scandinavians, and on her American concert tours she has constantly been campaigning for the Scandinavian songs, many of which have been collected by her on visits to the Scandinavian countries.

How Unlike English Children!

(This little story comes from America. Isn't it a good thing English children aren't a bit like this?)

"Your daughter's very fond of music, isn't she?"

"Yes, indeed. It's no trouble for her to practise on the piano when I want her to run out to the post office for me."

Music For Children.

New York will hear Schoenberg's "Kammersymphonie" for the first time at the concert of the New York Symphony Society, February 27.

Musical Happenings at University of New Mexico.

The University of New Mexico at Albuquerque has an enterprising department of music, under the direction of E. Stanley Seder. This department of music is young in years, but is growing, in fact the enrollment in music is almost twice what it was last year. A year ago an orchestra of twelve pieces was organized and this year a uniformed band of twenty men, both of which are the first to be established at this institution.

Mr. Seder is a Fellow of the American Guild of Organists. Two organ recital programs have been given by him recently, when works of Bach, Beethoven, Rogers, Wagner, Chopin, Seder, Andrews, Tchaikowsky, Guilman, Johnston, Thomas and Weber were presented. These were given before the New Mexico Educational Association in 1914 and 1915 and a marked increase in interest and attendance was noted at the last recital.

Recent musical events at the university have included a recital given before the faculty and students, January 18, by Mrs. Ralph M. Henderson, violinist; Ada Pierce Winn, soprano, and Mr. Seder, at the piano. The program consisted of two parts, the first of which included the César Franck sonata for violin and piano, said to be given for the first time in Albuquerque, and the second part consisting of eight Seder compositions, including violin numbers, songs and piano pieces.

Among other events was a Wagner concert, February 8, given by the Fortnightly Music Club, Mrs. E. L. Bradford, president, at which Mr. Seder played organ transcriptions of the "Meistersinger" prelude, "Good Friday Spell" from "Parsifal," the "Siegfried Idyl," "Liebestod" from "Tristan," and the "Tannhäuser" overture. This club has also included Maud Powell, violinist, in concert, February 14; Charles Harrison, tenor, for a song recital, February 23, and on the 28th of March is planning to present its chorus in Coleridge-Taylor's "Hiawatha."

Dostal Sings for Priests.

George Dostal appeared on Monday night, January 31, before an audience that was somewhat out of the ordinary, in that it was composed entirely of priests. Over eight hundred priests heard him on this occasion, which was a reception to Archbishop-elect Mundelein, who leaves for Chicago, by Bishop MacDonald, of Brooklyn, at the Pouch Mansion. Dostal, already widely known, and one of the most important tenors before the concert public in this country, was received with genuine enthusiasm by his audience. Many flattering tributes were paid him by his new friends and the general opinion found expression on this evening that Dostal would ultimately achieve the highest pinnacle in his chosen field of art. The tenor was in the best of voice, and never before, it seemed, could his remarkable mastery over the pure lyric qualities of his organ have displayed itself to better advantage. Among the numbers in his program, which comprised songs mostly in English, was Harriet Ware's "The Cross;" "Love's Coming," by Pollak; "The Lord Is My Light," by Allitsen; "All Joy Be Thine," by Sanderson; "Life," by Oley Speaks, and Gounod's "Ave Maria." By general request of those who had heard Dostal before, he was called upon to add the well known "Mother Machree" ballad as one of his encores.

"Love's Coming," which is one of the more recent compositions by Emil Polak, the accompanist of Mr. Dostal, won special recognition, and the composer, who was at the piano, was forced to bow his acknowledgments to the audience.

Schenectady Public School Musical

Festival, May 3, 5 and 6.

The Schenectady Public School Music Festival, under the direction of Inez Field Damon, supervisor of music, will be held on May 3, 5 and 6, at the Union College Gymnasium, seating 1,500 people.

The program for May 3 will be given by the children of the first six grades; that of May 5 will be a chorus of 500 children from the seventh and eighth grades. On the evening of May 6 a High School chorus of 250 voices, assisted by the High School orchestra, and a quartet of well known artists will give the opera "Martha."

Marion Green for Worcester Festival.

Gertrude F. Cowen announces that Marion Green, Chicago's well known basso-cantante, who has filled so successfully several important engagements in the East this winter, has been secured by Arthur J. Bassett, president of the Worcester Festival Association, for an appearance at the forthcoming festival, September 27 next.

Tourret to Play

André Tourret will be the guest of honor and soloist at the Ladies' Day of the Lotos Club, which occurs on February 24.

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American Soprano

Engaged as soloist for the Midwinter Festival,
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Orchestra, February 14, 1916.

"Tall, dark, dignified, is Saramé Raynolds, who yesterday sang to a tremendous audience which had assembled before the great Spreckels organ at the Exposition grounds. Mrs. Raynolds gave one of the most truly pleasurable programs of the year. She has a stage magnetism which is irresistible."

—The San Diego Sun.

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LAUDATORY REVIEWS OF ADELAIDE FISCHER'S SINGING.

Press Substantiates Merit of Soprano.

Adelaide Fischer, soprano, was heard in a New York recital recently. The justification of her ambition to become a worth while recital giver is thoroughly attested in the following excerpts from the Greater New York daily press:

Miss Fischer's voice, a charming, light soprano, has gained somewhat in power and variety of color. She managed it with flexibility. Her singing is free and spontaneous; her phrasing is governed by artistic skill and intelligence, and she is not without a considerable variety of expression and characterization in her treatment of the music. A group of German Lieder she sang with unusual charm.—Times.

Miss Fischer repeated the good impression made on the occasion of her debut. She demonstrated exceptional ability, not only for her musicianly taste and skill, but also for the excellent manner in which she presented texts in four languages. The essentials which so obviously make the modern French songs were clearly realized and artistically presented.—American.

Miss Fischer surprised New York last year with the beauty of her voice and art, and since then her abilities have perceptibly increased.—The Evening Mail.

Adelaide Fischer showed herself to be the possessor of a voice of unusual merit and sweetness, careful in phrasing in the repertoire rendered—in all, a voice well trained and of exceptionally fine lyric quality.—Evening Telegram.

Adelaide Fischer confirmed the excellent impression she had made last season when she first disclosed to the critical public of New York her clear ringing and expressive soprano. She gave genuine pleasure yesterday.—Press.

Her program in four languages bristled with difficulties which she vanquished with a smile.—Evening Sun.

Miss Fischer's full, clear and fluent voice showed that it has tones in it of great beauty, and an ethereal quality in high pianissimo.—Brooklyn Eagle.

The excellent traits of Miss Fischer's interpretative powers were shown again yesterday. Her audience was most enthusiastic.—The Sun.

She sang in clear English songs of MacDowell and Dagmar Rubner. The audience applauded generously and demanded repetitions of several songs.—Herald.

Adelaide Fischer, soprano, delighted her hearers even more than she had on a former occasion.—The Globe.

In her final group of English songs she was delightful. Another song that she had to sing twice because of its intrinsic beauty and

because of the way she sang it was Dagmar de C. Rubner's "Pierrot" in English.—Evening World.

Miss Fischer has a fresh, sweet voice which she uses well. Her diction was clear and she sang with delicacy and charm.—Morning Telegraph.

Her voice has gained in strength and color and her control of it has improved.—Brooklyn Daily Times.

Miss Fischer's voice has gained in power. She sings with free-



ADELAIDE FISCHER.

dom and spontaneity, variety of expression and intelligence.—Brooklyn Citizen.

Miss Fischer possesses a high soprano of quantity and quality. Added to this the singer is blest with keen intelligence and the power to convey the content of the music to her audience.—Staats-Zeitung.

Covenant, New York, and two, Tuesdays in St. Luke's Church, Brooklyn.

The last recitals in St. Luke's Church will be given on the new four manual organ, just completed, which is one of the largest and finest in the city.

HOUSTON'S TREBLE CLEF CLUB PRESENTS FARRAR, WERRENATH AND SASSOLI.

Houston, Texas, January 17, 1916.

The Treble Clef Club presented Geraldine Farrar, assisted by Reinald Werrenrath, Ada Sassoli and Richard Epstein, for its second concert of the season. Despite the very inclement weather a large audience was there to demonstrate its interest in these fine artists, and the greeting was indeed very warm.

Miss Farrar's "Butterfly" was the most beautiful thing she did, and all her numbers were up to the Farrar tradition.

Mr. Werrenrath was a most pleasant acquisition and shared the honors with Miss Farrar, as did Ada Sassoli, the harpist. This correspondent is not what one would call an authority on harp music, but he does know that it was most satisfying.

Mr. Epstein proved himself to be an efficient artist at the piano.

Julien Paul Blitz, director of the club, permitted it to sing only two numbers and one encore on account of the length of the program. Mr. Blitz always does fine work; his musicianship is evident at all times.

Sam Swinford, the accompanist for the club, is a very capable man and a credit to this city of musicians.

EMMET LENNON.

Meyn's Engagements.

Heinrich Meyn sang Sunday evening, February 13, at the residence of Mrs. C. Mallet-Prevost, for the No Name Club, an "All-American Program." Two songs by Vivian Burnett, songs in French by Nevin and Johns, and a group of songs by Israel Joseph (the composer at the piano), dedicated to Mr. Meyn, formed his program. Mr. Meyn is preparing a new group of six Shakespeare sonnets, by Eugene McDonald Bonner (an American), which he will sing at the concert for the blind, Aeolian Hall, New York, March 30. He has also in preparation an entire "Shakespeare Recital," which he plans to give in Lent.

CARL JÖRN'S ONLY NEW YORK

RECITAL, FEBRUARY 22

Operatic Tenor Keeps on the Move.

Carl Jörn will give his only recital in New York this season, at Aeolian Hall, on the afternoon of February 22. This will be Mr. Jörn's first appearance in New York since his last season with the Metropolitan Opera Company, 1913-1914. Since then he has met with great success singing at the principal opera house of South America, Teatro Colon, Buenos Aires.

Mr. Jörn did not reach New York from South America until the middle of December, but notwithstanding the season was already so far advanced, he has already filled concert engagements in Detroit, Rochester and Pittsburgh and after his New York recital will sing in Philadelphia, Chicago and Milwaukee, going after that to the South, where he is engaged for the spring music festivals in San Antonio, Dallas, Fort Worth and Oklahoma City. This will occupy his time up to the end of May, when he leaves again for Buenos Aires for his third consecutive season there in opera, an eloquent testimonial to the regard in which he is held by the South Americans. He also engages in extensive concert work in South America. Irvine J. Stenson, his capital accompanist, goes with Mr. Jörn wherever his professional work takes him.

Helen de Witt Jacobs Opens New York Studio.

Helen de Witt Jacobs, concert violinist, who appeared recently in recitals in New York, as well as at the Hippodrome Sunday night concert with Sousa and his Band, where she was enthusiastically received, has just opened a studio at 220 Madison avenue, New York. She will be assisted by Marjorie E. Jacobs, pianist.

Richard Keys Biggs Unusually Busy.

Richard Keys Biggs, concert organist, has been engaged to give twelve organ recitals in Greater New York during the month of February, 1916. Four of these will be held in Washington Irving High School, New York, on Sunday afternoons; four, Monday evenings in St. Ann's Church, Brooklyn; two, Tuesdays in the Church of the

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N. Y. Times, Feb. 1, 1916.
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Informal Musicales at Boice Studio.

Mrs. Henry Smock Boice issued verbal invitations for an impromptu musicale at her handsome studio, The Coronet, 57 West Fifty-eight street, New York, February 9. It served to introduce a new singer just arrived from Ger-



MRS. HENRY SMOCK BOICE'S STUDIOS IN THE CORONET, 57 West Fifty-eighth street, New York.

many, Thea Holm, dramatic soprano, who sang "Visi d'Arte" and "Dich theure Halle" with fine vigor and animation.

W. H. Bradshaw sang "O Isis and Osiris" (Mozart), displaying considerable range and a voice of excellent quality. Homer's "Uncle Rome" also gave pleasure to his listeners, so smoothly and expressively was it delivered. Umberto Pozani, a young tenor of Italian birth, who up to a year ago had never sung, showed a high voice capable of many enjoyable effects. With Mr. Bradshaw he sang the duets from "La Boheme" and "Forza la Destino." Both young singers received resounding applause.

Florence Demarest, a charming young Brooklyn girl, attired in a French costume, gave chansons of that nation in a sweet voice, with expressive delivery, making a hit. Helen Pisarelli sang Neapolitan songs with excellent voice and style, and Jessie Hill-Lockitt, "Spirit Flower" with much artistic expression, and "Still as the Night" in a voice of great emotional quality. She looks attractive as she sings, which adds to the effect.

To all these vocal offerings, Susan S. Boice furnished excellent piano accompaniments, and the handsome large studios (see the accompanying picture), were crowded with guests of the afternoon. Among them were many women distinguished in the club life of New York.

Dorothy S. Lane, contralto, another Boice artist pupil, appears in a recital at Memorial Hall, Brooklyn, February 16. These appearances of the Boice artist-pupils are significant, showing the activity of Mrs. Henry Smock Boice and the degree of artistic finish at which they have arrived.

George Hamlin's New York Program.

George Hamlin will be heard in recital at Aeolian Hall, New York, Thursday afternoon, March 2. Sidney Arno Dietch will be at the piano.

The tenor's program is as follows:

Recitative and aria, If with All Your Hearts, from Elijah, Mendelssohn
Vergissmeinnicht Bach
O Jesulein süß, O Jesulein mild Bach
An die Leyer Schubert
Der Musensohn Schubert
Meine Rose Schumann
Provencalisches Lied Schumann
Flüder Reger
Der Sandträger Bunge
Romanza die Rodolfo, Io non ho che una povera stanzetta, from Mimi Pinson Leoncavallo
It Is Not Always May Gounod
Les Silhouettes Carpenter
The Grey Wolf Burleigh
Tentazione Tirindelli
In Mezzo al Mare De Luca
Roses in a Garden O'Neill
If You Would Love Me MacDermid

Lesley Martin Artist-Pupils.

Numerous artist-pupils of Lesley Martin are singing in comic opera, vaudeville, etc., throughout the country. "The country" in this case means the entire United States, for all these people have reputations which give them the big circuit. Among them is Umberto Sacchetti, tenor, who, originally a member of grand opera companies, now finds himself in tremendous demand in vaudeville. That he is making good is a source of gratification to his teacher.

John Hendricks, basso, is another Martin pupil who is making a great hit on similar lines. The fine presence of this young man, and his splendid, elastic, big bass voice make little short of a sensation wherever he appears.

These and other singers have been heard in all portions of the United States. That these appearances serve to

spread the reputation of Mr. Martin is manifest. It is common for people to go to these successful singers and ask, "Who is your teacher?" Next, these inquirers duly appear at the Martin studio, Metropolitan Opera House, where in due time they proceed into the musical world.

The women singers of the Martin classes, too, are extremely busy. Of these a later notice will be printed in the MUSICAL COURIER. "Results tell," which is sufficient to prove Mr. Martin's worth as a vocal instructor.

OLIVE KLINE TO APPEAR WITH CHICAGO APOLLO CLUB.

Gifted Soprano in Constant Demand.

Olive Kline, who has filled successfully engagements with Pasquale Amato, baritone of the Metropolitan Opera Company, at Dayton, Ohio; Cincinnati, Ohio; Detroit, Mich.; Waterbury, Conn., and other cities, is booked to appear as soloist with the Apollo Club of Chicago, this evening, February 17. Following her success in Dayton, Miss Kline was engaged for a recital to be given there this spring. Another reengagement for this gifted soprano is at Erie, Pa., where she is to give her own recital in March. This engagement is the result of her singing with the Kneisel Quartet in that city, where her lovely voice and delightful personality won her audience immediately.

During January Miss Kline appeared as soloist with the Philadelphia Orchestra, in Philadelphia, and also gave a joint recital with Evan Williams, the popular tenor, in Washington, D. C. Another successful appearance for this artist was a joint recital with Ada Sassoli, the harpist, in Corning, N. Y.

As a festival artist Miss Kline has met with exceptional success, and there are a number of important engagements



OLIVE KLINE AND PAUL DUFAULT AT LEWISTON, ME.

already booked for spring festivals. These will be announced later.

The accompanying snapshot was taken in Lewiston, Me., where Miss Kline appeared in joint recital with Paul Dufault on January 14. At the time the picture was taken the thermometer registered 14 degrees below zero.

Pietro Aria Will Give Concert, February 20.

Pietro Aria, a talented young violinist, will give a concert at Carnegie Chamber Music Hall, New York, on Sunday evening, February 20. The assisting artists will be Dora da Vera, soprano, and Josef Bonime accompanist.

Pietro Aria, although very young, is not a newcomer to metropolitan concert goers. He appeared as soloist on December 27, 1914, and February 7, 1915, at Carnegie Hall, New York, and on April 19, at Aeolian Hall, New York. Those who heard the young violinist at these concerts predicted a brilliant future for him.

Young Aria has applied himself assiduously to the study and development of his art since then, and this performance is anticipated with much pleasure. His program will consist of concerto in B minor, allegro maestoso, andantino, rondo russe, De Beriot; caprice (violin alone), R. Kreutzer; andante, from concerto in D minor, R. Kreutzer; Hungarian rhapsody, M. Hauser; "Playera" and "Jota Navara," by Sarasate.

La Forge Works Featured at Recital of Mexican Pianist.

Before the Music School Settlement of New York, on Sunday evening, January 30, Ernesto Berumen, pianist, presented an interesting program before an appreciative audience. In addition to the Schumann sonata in F sharp minor, the young Mexican played compositions by Handel, Haydn, Mozart, Chopin, Frank LaForge, Liszt and the Tausig arrangement of the waltz caprice of Strauss, "Nachtfalter." Of special interest was his playing of the two works by Frank LaForge, "Gavotte" and "Improvisation," charming works in this master composer-pianist's well known idiom.

Mr. Berumen displayed unusual gifts which should bring him prominently before the musical public of this country.

HELENE MAIGILLE ENTERTAINS.

Noted Vocal Authority Gives Delightful Musicales, Presenting Some Artist Pupils.

An unusually interesting pupils' musicale and tea was given by Helene Maigille in her beautiful studios, Hotel Majestic, New York, on Tuesday afternoon, February 8. Mme. Maigille, whose reputation as teacher of bel canto is well established, presented a number of artist pupils, whose finished work did great credit to their illustrious teacher and themselves.

Two arias from "La Boheme" (Puccini) were rendered by Mrs. Franklin L. Hutton, whose voice proved to be a striking example of the lyric dramatic soprano, and whose tone placement, phrasing, diction and interpretation were conspicuous examples of the infallibility of the Maigille method.

"Aus Meinem Grossen Schmerzen" (Franz), "Sea Song" (Rogers), and "Nocturne" (A. W. Kramer), were the selections of S. Harden Church, whose voice is of splendid range and texture, and intensely sympathetic. His rendition stamped him as a real musician with a bass-baritone voice of great promise.

"Soupir" (Bemberg), and "Dearest" by Sidney Homer, were artistically sung by Corinne Schwartz. The purity and lovely quality of her mezzo-contralto voice showed to excellent advantage in her splendid interpretation of these widely differing selections, which afforded her an unusual opportunity to demonstrate her breath control and pure French and English diction.

Clark Evans, the Welsh basso-cantante, aroused great enthusiasm when he rendered "Myself When Young," from "The Persian Garden" (Liza Lehmann), and the prologue from "Pagliacci." The consensus of opinion was that Mr. Evans is the possessor of a pure basso-cantante of glorious quality and uniformity of range. He demonstrated his artistry and innate sense of vocal art by his ability to interpret the subtlety of the aria from "The Persian Garden," as well as the prologue.

"Ah! Rendini" from "Mitrane" (Rossi), "Er ist's" (Hugo Wolf), and "Evening Song" by Hallett Gilberté, were delightfully sung by Hilda Kathryn Schultz. She directs her contralto voice, of beautiful timbre, with marked sense of tonal value, her phrasing is consistent and her diction a delight.

Mr. Evans gave as closing numbers "Mother o' Mine" (Tours) and "When Love is Gone" (Hawley), in the rendition of which he proved conclusively that his is a voice of great flexibility and rare tenderness.

The highly artistic piano accompaniments of Louise Liebermann are worthy of much praise.

American Institute of Applied Music Recital.

February 4 at the American Institute of Applied Music, New York, Kate S. Chittenden, dean, occurred the fifteenth recital, thirtieth season, with a program of piano, vocal and violin numbers. This was an exceptionally good recital. Gladys L. Davis sang songs by modern composers with excellent style. Dvorák's sonata, op. 100, performed by George Raudenbush and Annabelle Wood, was full of color and rhythm. Rose Karasek has ripened a great deal in the past year, playing work by Nicodé and Scott very well. Mr. Jarka was ill, so Mrs. Powers and Mrs. Davis sang the duet from "Madame Butterfly" in his place.

Alice K. Hoffman in pieces by Chopin and Schütt displayed the usual clear cut characteristics of H. Rawlins Baker's teaching. Alice R. Clausen has grown from a little girl into a poised young woman: she played the Bach numbers with discrimination and Schumann's second "Novelette" with mastery. Margaret Spatz, a little girl in short dresses, has decided talent.

Craft-Ornstein at Hippodrome Sunday Evening Concert.

The Hippodrome announces for Sunday evening, February 20, one of the most interesting musical programs which it has offered this year. The soloists will be Marcella Craft, the American soprano, who in the two seasons which she has been singing here, has won a reputation for herself fully equal to the excellent one which she brought with her returning from a successful career in European opera houses, and Leo Ornstein, the pianist, whose compositions in extremely modern style have won the attention of the whole musical world.

Miss Craft will sing "Ah, fors e lui" to the accompani-

ment of Sousa's Band, and a group of popular old English songs to piano accompaniment.

Mr. Ornstein will play a number of favorite piano works by Rubinstein, Sinding, Tschalkowsky and other composers, and besides that his own "Wild Men's Dance" which creates a real sensation wherever it is heard.

SPRING FESTIVAL ENGAGEMENTS

FOR MARY JORDAN.

Popular Contralto in Great Demand.

Mary Jordan, the contralto, is in great demand as a festival artist, and her managers, Foster & David, have booked her recently for a number of appearances during May. On the evening of May 9 she will appear as soloist at the Syracuse (N. Y.) festival, where she will sing in "Samson and Delilah." May 16, 17 and 18 she is to appear with the Schnecktady (N. Y.) Festival Chorus at Schnecktady, Troy and Albany, N. Y. On the following day, May 19, she is to sing at the festival to be held at Keene, N. H., under the direction of Nelson P. Coffin. Another engagement recently booked for this gifted singer is an appearance on March 21 at Newark, N. J.

Second Recital of Klibansky Pupils

at Wanamaker Auditorium.

At the second recital which Mr. Klibansky gave at the Wanamaker Auditorium, New York, he introduced several pupils who have not sung at his previous recitals. Emilie Henning is the possessor of a beautiful well



HUGH ALLAN

Distinguished American Baritone

LIST OF DATES:

November 1st, Plainfield, New Jersey; November 4th, Jersey City, New Jersey; November 9th, New York City; November 11th, Newark, New Jersey; November 13th, New York City; December 3rd, Biltmore Hotel, New York City; December 4th, Mozart Society, New York City; December 16th, Boston, Massachusetts; December 24th, Freundschaft Club, New York City; January 12, Schola Cantorum, Carnegie Hall, New York City; January 18th, St. Louis, Mo., with the Morning Choral Club; January 23rd, St. Louis, Mo., with the St. Louis Symphony Orchestra; January 28th, Quebec, Canada; January 31st, Montreal, Canada; February 3rd, Ottawa, Canada; February 16th, Mozart Society, New York City; February 17th, Toronto, Canada; February 19th, Lancaster, Pa.; March 3rd, New Rochelle, N. Y.; March 7th, joint recital at Carnegie Hall with Anna Fitzgibbon, soprano; March 21st, Syracuse, N. Y.; May 6th, White Breakfast at Hotel Astor with Mozart Society.

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rounded contralto voice and seems to be a very promising singer. Virginia Magruder sang French songs charmingly; both her style and enunciation were pleasing. Patricia Murphy exhibited a soprano voice of fine quality, which she uses with considerable skill. Charlotte Hamilton, Mildred Shaw, Genevieve Zielinska and Mr. Sternhagen confirmed the good impression of previous appearances. E. R. Sears has a fine bass voice; the organ accompaniment of his second song was too loud. B. Woolf ended the program with an effective rendition of the aria "Di quella Pira," from "Trovatore." Claire Rivers played sympathetic accompaniments.

An "Hour of Music."

At the Princess Theatre, New York, on Tuesday afternoon, February 8, Nina Varesa and George Copeland gave a delightful "Hour of Music." Mme. Varesa sang selections by Paladilhe, Borodine, Enesco, Cui and Percy Grainger's arrangement of the Old English, "Willow, Willow," accompanied by guitar and four muted strings. Mr. Copeland played works by Gluck, Scarlatti, Debussy, Granados and Turina.

Rose Laurent Recital, February 27.

The date set for the song recital of Rose Laurent, the young American soprano, is Sunday evening, February 27, at the Harris Theatre, New York. Miss Laurent's program will be an entirely modern one.

VAN DER VEER INVITATION RECITAL.

Contralto Heard in Attractive Program.

Nevada Van der Veer (Mrs. Reed Miller) sang a program of sixteen songs in English, German, Italian and French at the studio of her teacher, Joseph Regneas, 135 West Eightieth street, New York, February 10, which found the handsome salons filled with a delighted audience of invited guests. She began with "Et Exultavit" (from Bach's "Magnificat"), singing with breadth, continued with a lovely lullaby from the Martin Luther period, and ended the group with Handel's "Dieu grand! Dieu bon!" the last named being from Handel's French oratorio, "Radamisto." In this there was a high G of surprising fullness and steadiness.

The poise and impeccable German of the "Cycle of Bride Songs," by Cornelius, constituted the most important achievement, both technically and vocally, of the evening. In this Mme. Van der Veer echoed every emotion, ranging from contemplation to longing, anticipation, exaltation, devotion; it was wonderful to witness the human voice in its possible expression of emotions of the heart. Certainly the singer must feel these emotions ere she can transmit them to her audience; that Mme. Van der Veer does feel these emotions was manifest. The work is little known, but is of beautiful form and poetic fancy. The translated text, printed in English, was followed with utmost interest, and the fair singer achieved a veritable triumph in the cycle.

Her last group consisted of the songs noted below, by American composers: "Question" (Lily Strickland), "Last of Roses" (Reginald Spier), "Only of Thee and Me" (Marion Bauer), "Happiness" (Gena Branscombe), "Could I Love Thee More?" (Reed Miller), "Summertime" (Ward Stephens).

An interesting fact is that all the composers of the American songs, excepting one, were present in the audience, and Mr. Stephens was especially delighted over the fact that his song made such a hit it had to be repeated. Also Reed Miller's "Could I Love Thee More?" was sung twice, and another encore being demanded, Hawley's "In the Deeps o' the Daisies" followed.

Blanche Barbot played excellent piano accompaniments.

Mme. Van der Veer sings with ease, entire absence of affectation, looks wonderfully sweet and sympathetic when singing, and says frankly that she owes her artistic attainments to Joseph Regneas.

Stern Artist-Pupils at Bronx Opera Forum.

The concert at Morris High School, New York, February 6, was attended by an immense and enthusiastic audience. Mabel Wayne scored an enormous success with "Until" (Sanderson), and for an encore sang "The Bird of Love Divine" (Wood). Miss Wayne's beautiful, clear soprano voice sounded particularly well on this occasion, as was evidenced by the enthusiastic applause of the audience. Rae Coelho, the other soloist, sang Leo Stern's "Spring Song," and for an encore Spross' "Will o' the Wisp." Her high lyric soprano voice rang throughout the auditorium with telling effect. Both singers received beautiful bouquets. Evelyn Ross played good accompaniments.

The occasion was the fifth meeting of the Bronx Open Forum, the music for which is supplied each week by pupils of the New York School of Music and Arts, Ralfe Leech Sterner, director.

Harriet Ware Arranges Third Musical Art Concert.

Harriet Ware, conductor of the Musical Art Society of Long Island, arranged for the assistance as soloists of Ada Ide, soprano; Boris Saslawsky, baritone, and Frank LaForge, solo pianist and accompanist at the concert given February 19, at the Garden City Hotel. The three artists gave a miscellaneous program of seven numbers. Mrs. Ide sang German songs especially well and also contributed "Mighty Lak' a Rose" and "Comin' Thro' the Rye" as encores. Mr. Saslawsky pleased greatly in Irish songs, but quite captivated his audience with Russian folksongs, sung in that language; he had to sing three encore songs. Mr. La Forge played his own "Romance" and Moszkowski's "Etincelles" brilliantly, and had to add two encores, a Beethoven minuet being one of them.

There was a large audience, as usual at these suburban affairs.

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ARKADELPHIA MUSICAL NEWS IN BRIEF.

Thuel Burnham Gives Recital for Students—Notable Artists Have Been Secured for Series—New Choral Club for Neighboring Town—Organ Recitals Enjoyed.

Arkadelphia, Ark., January 28, 1916.

Thuel Burnham appeared in the auditorium of Ouachita College last evening, January 27, and created a very favorable impression by his artistic piano recital. He is one of the few pianists who has made such an excellent impression at the college in the past few years. He is a master pianist, his playing evidencing those qualities which make him the truly great artist. The pieces performed, the so called "Moonlight" sonata and the polonaise in A major, by Chopin, were probably the best played on the program, although the smaller Russian pieces were received with much favor, one of which had to be repeated. Mr. Burnham was very gracious to his audience and gave three encores.

ARTISTS SECURED FOR OUACHITA COLLEGE CONSERVATORY.

Director H. L. Mitchell and Prof. A. H. Strick have been able to secure some well known artists and organizations for this college. For the college year 1915-1916 the following well known artists were secured: Signor Fabbrini, pianist; Thuel Burnham, pianist; Malvine Parry, mezzo-soprano; Charles Harrison, well known tenor, and the Zoellner Quartet. This college has one of the best conservatories in the State and spends a great deal of money in securing recognized artists.

NEWLY FORMED CHORAL CLUB OF EL DORADO.

The newly formed Choral Club of El Dorado, members of which are taken from the three choirs of the different

churches, have begun rehearsals for the first annual concert. Professor Strick of Ouachita College has been secured as conductor and will make periodical visits to El Dorado during the next few months. The club promises to be a very successful one and a great deal of interest has been aroused in the town. Metta Legler, dramatic soprano, of Chicago, has been engaged for the first concert, which will take place the latter part of April.

ORGAN RECITAL AT FIRST BAPTIST CHURCH.

A. H. Strick, director of the First Baptist Church Choir, gave an organ recital in the church last Sunday evening to a large congregation. This is the first of a series of recitals Mr. Strick will give during the winter and which are anticipated with a great deal of interest and pleasure.

"The Sunset Melody," by Dr. Vincent, the English composer, proved to be a popular number, as likewise the arrangements of the "Pilgrims' Chorus" from "Tannhäuser."

A. H. S.

NEW ORLEANS TO HAVE OPERA.

Boston Grand Opera Company and Pavlowa Ballet Russe to Appear in Crescent City—Kathleen Parlow in Recital.

New Orleans, La., February 5, 1916.

New Orleans will have a week of grand opera. The Boston Grand Opera Company, in conjunction with the Pavlowa Ballet Russe, will appear at the French Opera House on February 20, 22, 23, 25, 26 and 27, giving eight performances, six night and two afternoon. The operas to be presented are "L'Amore dei tre Re," "Pagliacci," "Bohème" and "Madame Butterfly," each performance to be followed by a ballet. The aggregation of artists will appear under the local management of the writer. That this city

is eager for opera is proved by the remarkably large demand for seats.

PARLOW RECITAL.

Kathleen Parlow was heard at the Athenaeum last Monday evening, as the offering for the second concert of the Philharmonic series. Miss Parlow played beautifully, justifying her right to be classed among the foremost violinists of the day. Her tone is of exquisite quality, her intonation flawless, while her technic is that of the seasoned virtuosa. The young artist was especially happy in the andante religioso movement of the Vieuxtemps concerto, though her entire program was most artistically played.

HARRY BRUNSWICK LOEB.

HAVRAH HUBBARD APPLAUDED BY METROPOLITAN OPERA ARTISTS AND OTHER NOTABLES AT N. O. C. OF A. MEETING.

Striking Growth of Opera Club.

Thursday afternoon, February 10, found a capacity audience assembled at the Astor Gallery, Waldorf-Astoria, New York City, to hear Havrah Hubbard, with Wells Weston at the piano, in two operatic excerpts, "L'Amore dei Tre Re" (Montemezzi) and "The Secret of Suzanne" (Wolf-Ferrari). Many were forced to stand in the corridors, which they evidently did willingly throughout the entire program.

There was an impressive assemblage of guests of honor on the platform, namely: Luca Botta, tenor, and Pasquale Amato, baritone, of the Metropolitan Opera Company; Francis Macmillen, violinist; Giovanni Martino, bass-baritone, of La Scala, Milan; Signor Paolo; Anna Fitzu, soprano, of the Metropolitan Opera Company, and George Harris, tenor. Others invited were: Enrique Granados, composer of "Goyescas," and Mrs. Granados; Andrea de Segura, basso, of the Metropolitan Opera Company; Louis Graveure, baritone. These shared the close attention of the big audience to Mr. Hubbard's inimitable readings and led off in the applause at the conclusion. Incidentally, Mr. Hubbard was heard in Puccini's "Madame Butterfly" before a likewise deeply attentive audience at Horace Mann Auditorium, Columbia University, in the evening.

Other participants in the program were Marco Peyrot, cellist, who was heard in two movements of the Boelmann sonata, a Gluck aria and a Rachmaninoff prelude. Neida Humphrey, soprano, sang the Puccini aria, "Vissi d'Arte," from "Tosca," with H. O. Hirt at the piano. George Harris, who was programmed to sing, was unable to do so because of an indisposition.

Mme. Evans von Klenner, founder and president of the National Opera Club of America (Inc.) announced a membership of eleven hundred persons, and to conclude from the undercurrent of conversation at the close of the afternoon's formal program, many new names were enrolled as members. It is very evident from the rapid growth of this organization that the Astor Gallery will soon have to be abandoned for a larger space, a striking evidence of the interest in the organization and of its present need.

Anne Arkadij Pays Glowing Tribute to Walter Henry Rothwell.

Anne Arkadij, a sincere artist of unquestioned ability, who has met with splendid success this season in concert, spoke in highest terms of Walter Henry Rothwell in a recent interview.

"I have sung all over Europe in opera, and coached with the most eminent conductors of Berlin, Munich, Vienna and Italy," said Miss Arkadij, "but with no one have I worked with such pleasure and enthusiasm, nor has anyone helped me so much as Mr. Rothwell."

"There is certainly no need of going to Europe to study," continued Miss Arkadij, "as long as Mr. Rothwell remains in America."

Miss Arkadij is preparing at present for another New York appearance in concert, coaching with Mr. Rothwell on French and English songs as well as the German.

Sundelius' Third Engagement at Worcester Festival.

Marie Sundelius, who is fast establishing a record for return engagements, has been secured by the Worcester Festival Association, Arthur J. Bassett president, for an appearance at the September festival, this making her third engagement within three seasons for this important musical event.

Granados to Be Heard in Recital Assisted by Anna Fitzu.

Enrique Granados, Spanish composer-pianist, assisted by Anna Fitzu, will give a piano recital in Aeolian Hall, New York, Tuesday evening, February 22.

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MILWAUKEE TREATED TO INSPIRING PROGRAM BY CHI- CAGO SYMPHONY ORCHESTRA.

Leopold Godowsky Also Gives Recent Recital—Cochems-Van Gorden Joint Appearance.

Milwaukee, Wis., February 3, 1916.

Besides the Beethoven "Pastoral" symphony, the Chicago Symphony Orchestra gave on its recent visit Goldmark's overture, "In Springtime"; concerto for violin, D major, op. 35; Tchaikowsky, first movement; "Italian Serenade," Wolf; scherzo capriccioso, op. 66, Dvorák. The soloist, Samuel Gardner, a member of the orchestra, is only twenty-three years old, and displays talent of an exceptional order. He plays with skilled technic, finesse and taste.

Sunday, January 30, Leopold Godowsky gave a recital in the Pabst. Godowsky was in wonderful form, compelling reverent awe for his art, which is so free of pyrotechnic display and obtrusive personality. The little man is the personification of power as he sits at the piano working out his interpretations of the masters. He is the power of dynamics, the power of beautiful tone, the power of swift light runs which are never blurred. Following is the program: Symphonic variations, op. 13, Schumann; "Fantasie," op. 49, F minor; two etudes, op. 10, No. 11, E flat, op. 25, No. 6, G sharp minor; two waltzes, op. 64, C sharp minor, op. 42, A flat, Chopin; "Au bord d'une source," concert study, "Campanella," Liszt; serenade from "Miniatures," op. 92, Rubinstein; berceuse, Liadow; "Poème," op. 32, F sharp, Scriabine; "En Automne," Moszkowski; symphonic "Metamorphoses" of Johann Strauss, "Kuensterleben," Godowsky.

COCHEMS-VAN GORDEN JOINT RECITAL.

Tuesday evening, February 1, the Social Economics Club presented Carl Cochems, basso, and Cyrena van Gorden, contralto, of the Chicago Grand Opera, in joint recital. The concert was given for the furtherance of vocational supervision, a work the club has been engaged in for several years, and marks the culmination of the present administration's ambition to begin a fund that may be devoted to that work. Carl Cochems was heard with especial pleasure, as this is his home town, and his progress in the musical world has been watched with careful interest. His voice is marked by an unusual range of quality, displaying a remarkable tenor timbre in the upper register, and is splendidly sonorous and round throughout. That he has worked hard and faithfully is strongly evidenced, and if there is something more of freedom in his operatic airs than in the Lieder numbers, it is a natural consequence of his work having been almost entirely in that field. Mr. Cochems has everything in his favor: youth, a wide compass and volume of tone, the power to feel, capacity for hard work, and a big genial nature that is of instant appeal.

Miss van Gorden is a splendid young woman of twenty-two summers, with a rich contralto wholly in keeping with her queenly beauty. Beside power, the young singer is blessed with temperamental nuance and taste. The future should develop these two into stellar magnitude.

WINIFRED CARBERRY.

DAYTON ORGANIZES SYMPHONY ASSOCIATION.

Famous Artists and Orchestra Furnish Ohio City with Feast of Good Music.

Dayton, Ohio, February 3, 1916.

Of more than usual interest to music lovers of this city was the organization, on January 8, of a symphony association. Mrs. H. E. Talbot was elected president and A. F. Thiele managing director. The object of the association is to bring to Dayton a series of pure symphony concerts. A guarantee fund of \$6,000 has been raised to make possible the completion of Mr. Thiele's series for the present season.

THE MANNES HEARD IN SONATA RECITAL.

Mr. and Mrs. Mannes gave one of their charming sonata recitals at the Country Club on January 8.

SECOND SEASON VISIT OF CINCINNATI ORCHESTRA.

The Cincinnati Symphony Orchestra, Dr. Kunwald conducting, appeared for the second time this season on January 11, in Victoria Theatre. The program consisted of the lovely "Rustic Wedding" symphony by Goldmark, a Liszt polonaise, "Valse Triste" by Sibelius, and the "Blue Danube" waltzes. Joseph Vito, the harpist of the orchestra, was the soloist. This was the fifth concert of Mr. Thiele's series.

ELMAN APPEARS FOR CIVIC MUSIC LEAGUE.

On January 18, under the auspices of the Civic Music League, Mischa Elman gave one of the most artistic violin recitals ever heard in this city. The program was one

of wonderful beauty and included two concertos, one by Vivaldi and the other by Ernst, the "Faust" fantasia by Wieniawski and "Zigeunerweisen" by Sarasate. Walter H. Golde was the accompanist.

SEAGLE-KOENEN JOINT RECITAL.

The sixth of Mr. Thiele's series was a joint recital by Tilly Koenen and Oscar Seagle. Miss Koenen sang with dignity and breadth of style. Both artists won many admirers. The accompanists were John Doane and Frank Bibb.

MABEL COOK.

SCHUMANN-HEINK AND NEW YORK PHILHARMONIC SOCIETY LEADING ATTRACTIONS AT LINDS- BORG FESTIVAL IN APRIL.

"Messiah" Rehearsals Have Begun—Chamber Music Leading Musical Feature—Bethany College Violinist Composes New Work.

Lindsborg, Kan., January 28, 1916.

The management of the "Messiah" festival has announced some fine attractions for this year, which no doubt will attract a large crowd from all over the State. On Palm Sunday, April 16, Mme. Schumann-Heink will give a recital in the afternoon. This is her second appearance in Lindsborg. On Easter Sunday afternoon the New York Philharmonic Orchestra will give a concert, under Josef Stransky's baton. Various concerts will be given throughout the week by home organizations and members of the faculty of Bethany College and by outside artists. Elizabeth Parks, soprano, under the management of Walter Anderson, of New York, has been engaged to sing the "Messiah" solos during the week and also to give a recital. The tenor solos will be sung by Mr. Harrod, who is also under the same management. He will also appear in recital. This year's festival promises to be the finest ever given in the history of Lindsborg.

"MESSIAH" REHEARSALS BEGIN.

Rehearsals of "The Messiah" for the annual "Messiah" festival, which takes place this year during the week of April 16-23, will start February 6. Hagbard Brase will conduct the chorus again this year.

VIOLINIST COMPOSES NEW WORK.

Arthur Uhe, violinist-composer, who is head of the violin department at Bethany College, has written a very beautiful composition for the violin, "Andante Pathétique," which will shortly be published by Breitkopf & Härtel. The accompaniment is scored for full orchestra and shows that Mr. Uhe is thoroughly acquainted with the technic of orchestration. This work should prove valuable to concert violinists. Mr. Uhe is a "first prize" graduate of the Brussels Conservatory, where he studied violin with César Thomson. He is much sought for as a teacher and for concert work, and no doubt has a brilliant future before him.

LINDSBORG ENJOYS CHAMBER MUSIC.

Lindsborg will have the pleasure again this year of hearing some chamber music. Last year the Zöllner Quartet appeared here and although it was the first concert of its kind here it proved a success. This year a few of our progressive musicians at Bethany have united and will give an evening of chamber music in the near future. The program will consist of a Schubert quintet ("Forelle") and the Brahms trio in C. The trio will be played by Mr. Pfizner, pianist; Alma Rosengren, violinist, and Hjalmer Wetterstrom, cellist. The quintet will be performed by Mr. Pfizner, piano; Arthur Uhe, violin; Alma Rosengren, viola; Hjalmer Wetterstrom, cello, and Lennard Gunnerson, contrabass. This is a very commendable effort and it is to be hoped that we shall hear more concerts of this character before the season is over.

SALINA.

Students of the Haesener Vocal Studios are meeting with splendid success. Mrs. Paul Edquist, mezzo-soprano, and Paul Edquist, baritone, were recently engaged to sing the solos in Cowen's "Rose Maiden" with the Ellsworth Choral Society, Ellsworth, Kan., and were well received. Hazel Engle, contralto, of El Reno, Okla., has been engaged to sing in MacFarlane's "The Message From the Cross" at St. John's Lutheran Church, Salina.

NOTES.

A course of artist recitals is being presented by Paul Utt, head of the music department of Wesleyan Methodist University.

Emmet McConchie, pianist and teacher, who last fall severed his connection with the Wesleyan College of Music and is teaching privately, is becoming favorably known as a painstaking teacher and conscientious musician. Mr. McConchie will soon appear in public recital.

Genevieve Rice Cowden, who studied with Mr. Haesener last summer, has been engaged as soprano soloist at the Westminster Congregational Church, Kansas City, Mo.

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BERLIN ROYAL ORCHESTRA BREAKS WITH PRECEDENCE AND PLAYS IN PHILHARMONIE.

A Great Musical Event—Nikisch Celebrates Beethoven's Birthday—Otto Neitzel Makes a Hit with His New Capriccio—Two New Violinists.

[The legend below, taken from an envelope, explains why the Musical Courier does not print a Berlin letter dated December 29 until February 17.—Editor's Note.]

OPENED BY CENSOR.

3027

Jenaestr. 21.
Berlin, W., December 29, 1915.

A musical event of unusual interest occurred on Sunday morning, when the Berlin Royal Orchestra, for the first time in its history, played in the hall of the Philharmonie. The statutes of this organization demand that it be heard only within the walls of the Royal Opera House, and special permission had to be obtained from the Kaiser in order to break for this once with precedence. As the concert was given for the benefit of the Berlin Tonkuenstler Association, an exception was made in the interest of needy musicians, but only on condition that the conductor and all of the musicians gave their services free of charge. Under no circumstances would the Emperor have allowed his orchestra to play outside of the Royal Opera House for a remuneration.

The concert proved to be a great and noteworthy triumph for this magnificent band of musicians. As the acoustic properties of the Philharmonie are better than those of the opera house, the orchestra was heard to better advantage than ever before in concert. On this occasion it was augmented to some 120 musicians. Comparisons with that other world famed band, the Philharmonie, were unavoidable, but there is really nothing to be gained by comparing two such organizations. They are both or-

chestras of the very first rank, and each plays an important role in the life of Berlin. There are, to be sure, appreciable differences between the Royal and the Philharmonic orchestras, but as each is absolutely first class, one cannot praise the one at the expense of the other. They are different, that is all.

Leo Blech's powers as a conductor of symphonic music have never before been so brilliantly displayed in Berlin. His interpretation of the "Eroica" symphony was in very truth heroic, great and inspiring. I have never heard the Royal Orchestra play in concert as it did in this symphony. Exquisite, too, were the overture and the scherzo to Mendelssohn's "Midsummer Night's Dream." The scherzo, in particular, which has always been a specialty of the Kaiser's musicians, was given with wonderful delicacy, finish and charm. Prill, the first flutist, shone brilliantly in this number. The soloist was Teresa Carreño, who gave an excellent rendition of the Beethoven E flat piano concerto. It is needless to say that all musical Berlin was drawn out by such an unusual occurrence.

NIKISCH IN A BEETHOVEN PROGRAM.

In commemoration of Beethoven's birthday, the program of the fifth Nikisch concert was made up of that master's compositions, consisting of Nikisch's two old war horses, the "Leonore" overture, No. 3, and the C minor symphony, of which the master conductor gave inspired, inimitable readings. It matters not how often one has heard this symphony under Nikisch, there are always surprises in store at each new rendition, which prove the unlimited resourcefulness of the great conductor and the fertility of his imagination. Between the overture and the symphony Franz von Vecsey played the violin concerto, giving a performance that was thoroughly in keeping with the Joachim tradition, but somewhat lacking in accents, life and vitality.

OTTO NEITZEL INTRODUCES HIS NEW WORK.

At a recent Sunday evening concert of the Blüthner Orchestra, under Paul Scheinflug, Otto Neitzel introduced to Berlin his new capriccio, op. 40, for piano and orchestra, scoring, both with the novelty itself and with its masterly performance, an emphatic success. Fresh, spontaneous, bright, vivacious, very cleverly and effectively penned for both orchestra and solo instrument, it is a delightful composition.

A NEW VIOLINIST.

Josef Wolfsthal, a pupil of Carl Flesch, made a very successful debut at Bechstein Hall, where he appeared in recital. This young Viennese, a youth of sixteen summers, has a prodigious technic and a voluminous tone—qualifications that do not often go together. That he possesses unusual versatility was proved by his admirable renditions of such musical antipodes as Tartini's "Devil's Trill" sonata and Paganini "Witches' Dance." To be sure, both pieces require extraordinarily well drilled digits, but a vast gulf separates them as far as their musical mission is concerned. In Bach's G minor fugue for violin alone he also revealed himself a master of polyphonic playing, and the clearness with which he played the different voices was noteworthy. His playing of Beethoven's F major romance was also a thing of beauty. Undoubtedly a brilliant future beckons this unusually gifted youth. The piano accom-

paniment was executed by Waldemar Liachowsky in a thoroughly finished and artistic manner.

THIRTY-THIRD PERFORMANCE OF BACH'S "CHRISTMAS ORATORIO."

For years it has been the custom of the Singakademie Chorus to give Bach's "Christmas Oratorio" in Christmas week, and this winter's rendition was the thirty-third one. Two huge, brilliantly lighted Christmas trees had been placed on the stage just in front of the orchestra and chorus, giving the venerable hall a most festive appearance. An audience which filled the Singakademie to the last seat listened to the familiar oratorio with that absolute concentration and composure that is characteristic of a large part of the Berlin music loving public. At such a Bach performance it always seems that every third person has the score. Although by no means one of Bach's greatest choral works, it is very effective in such a performance as Schumann and his vocal forces, supported by the Philharmonic Orchestra, gave of it.

EDDY BROWN'S FAREWELL TO BERLIN.

Our young countryman, Eddy Brown, who has been a popular figure in the musical life of Berlin for several years past, made his farewell appearance the day before his departure for America. He has spent just a decade in Europe, for he was brought over by his mother at the age of ten, and he returns to the country of his birth just before having attained the age of full manhood. He studied first in Budapest with Hubay, and later in St. Petersburg and Loschwitz with Leopold Auer, and began to concertize about four years ago with signal success. During the past winter he has appeared with some of the greatest European orchestras, including the Gewandhaus under Nikisch, the Concert-Gebouw under Mengelberg at Amsterdam, and the Guerzenich of Cologne.

With each new season Eddy Brown's success has not only remained true to him, but has steadily increased, just as his playing has matured and deepened from year to year. This winter he paid tribute to Beethoven in both of his concerts, having played the "Kreutzer Sonata" with Ansgore at his first and the D major sonata and the two romances at his second concert. This young American approaches Beethoven with a reverential spirit. His extraordinary left hand and right arm equipment, his sound musicianship and never failing good taste enable him to do justice to all schools. While his Beethoven interpretations are of sterling worth, his Paganini playing is brilliant and fascinating. His success was most pronounced.

AN EVENING OF BALLADS.

At his first recital of the season, Alexander Heinemann sang a program that gave a historical review of the ballad beginning with Zumsteeg (1760-1802), followed in chronological order by works of Reichardt, Zelter, Schubert,

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—Frank King Clark, Berlin, July 19, 1914.

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FRANCIS MACLENNAN, tenor, Berlin Royal Opera and Hamburg Opera.
*HANS TANKLER, tenor, Royal Opera, Karlsruhe.
CAVALLIERE MARIO SAMMARCO, baritone, formerly Metropolitan Opera Co. and Covent Garden.

PUTNAM GRISWOLD, basso, formerly Metropolitan Opera Co., Berlin Royal Opera and Covent Garden.
*MARQUERITA SYLVA, Carmen in the guest performance of Caruso at the Berlin Royal Opera.
MARGARETE MATTERAUER, mezzo-soprano, Metropolitan Opera, New York.
*HELENA FORTI, soprano, Dresden Royal Opera.
MARY CAVAN, soprano, Hamburg Opera and Chicago Opera Co.
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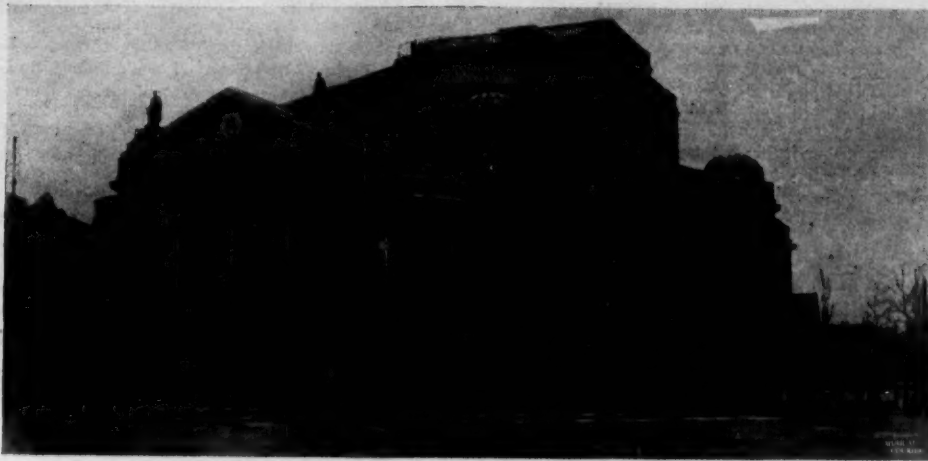
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LEO BLECH.

Who conducted the Berlin Royal Orchestra at its first and only concert ever given outside of the Royal Opera House.

Schumann, Jensen, Plueddemann, Loewe and Wolf, and ending with the contemporaneous composers Schwerts, Kaun, Hermann and Haile. It was an interesting evening, and Heinemann had ample opportunity to display his versatility as an interpreter in the field of the ballad. Some of the compositions of the earlier composers were chiefly of historical interest, as the intrinsic musical value is often comparatively nil. Heinemann was assisted at the piano by



NEW MUNICIPAL OPERA HOUSE AT BOCHUM.

Fritz Lindemann. The favorite baritone achieved a big success.

A YOUTHFUL PIANO GENIUS.

For several seasons the Berlin critics and public have watched with unusual interest the development of Jascha Spiwakowski, a youthful Russian pianist, who astonished the musical world as a prodigy. He has now outgrown the prodigy period and appears as a well fledged artist. It is doubtful if his teacher, Moritz Meyer-Mahr, has ever had another such talent in his twenty-five years' experience as a pedagogue. It makes no difference whether he plays Brahms, Chopin or Liszt, he always surprises with the maturity and depth of his conception and the finish and brilliancy of his execution. His success was enormous.

FINAL BRAHMS CHAMBER MUSIC CONCERT.

The Flesch-Schnabel-Becker Trio gave its fifth and last Brahms evening before a sold out house, as usual. The Crown Princess, for the second time during these concerts, attended and remained the whole evening. The program was unusually interesting, because it contained the seldom heard trio in E flat for horn, violin and piano; the two sonatas for clarinet and piano in E flat and F minor, op. 120, and the well known G minor quartet. The playing of the assisting virtuosi was on a high artistic plane. The ovation that was tendered them at the close of the program was quite unusual for Beethoven Hall.

The some twelve other concerts that have been given here since writing my last Berlin letter are not of such interest as to call for special mention.

NEW PROVINCIAL OPERA HOUSE.

Bochum, a town near Essen, numbering 145,000 inhabitants, noted more for its industry than for its musical life, has just dedicated a new opera house, of which a photograph is herewith presented. This is a noteworthy achievement in these days, considering the nature of the city, for Bochum has never counted even as a second rate provincial musical town. The new opera house, as is the case with all of these provincial towns, is subventioned by the municipality. The stage is equipped with every modern appliance.

MUSICAL NOTES.

Eugen d'Albert's latest opera, "Die Toten Augen," is to be brought out by the Dresden Royal Opera early in February.

Lorenzo Perosi, the famous monk composer, about whom little has been heard for several years, has just completed a new oratorio, the text of which is said to deal with the present war. The novelty is dedicated to the bishop of the Italian army and will soon be produced in Rome.

A beautiful forgotten aria from Gluck's opera, "Demetrio," which was composed at Venice in 1742, has been found in the archives of the University of Upsala (Sweden). This aria was not published by Gluck, and will now appear in print for the first time.

The late Botho Siegwart, shortly before his death, completed a music drama called "Die Lieder des Euripides," which was recently given its first public production on the stage of the Stuttgart Royal Opera, making a very favorable impression.

A new violin concerto by Joseph Haydn has been unearthed and will shortly be published by Breitkopf & Härtel. It is written in B flat major, a key that has been very little used by composers for the violin. This is the third Haydn violin concerto discovered within the last few years. Let us hope that this one will be of greater musical importance and interest than the other two.

ARTHUR M. ABELL.

Leginska Recital Cancelled.

Ethel Leginska's piano recital, announced for Tuesday evening, February 22, at Aeolian Hall, New York, has been cancelled.

Maude J. Doolittle Praised by the New York Daily Press.

Maude Tucker Doolittle, pianist, who gave a recital on Friday afternoon, January 28, at Rumford Hall, New York, received the following flattering notices from the press of the metropolis:

Maude Tucker Doolittle, a pianist from the Middle West, gave a recital yesterday afternoon in Rumford Hall. Her program was unconventional in selection. It opened with the fantasy and fugue in G minor of Bach-Liszt, and included, further, Brahms' G minor ballade, a scherzo of Taubert, "Der Contrabandiste" of Schumann-Tausig, Debussy's "Bruyeres" and A minor prelude, an air and the "Rigaudon" of MacDowell, Palmgren's "Mainacht," an etude of Liszt in F minor, and pieces by Chopin.—Evening Sun, January 29, 1916.

The pianist is apparently a serious artist. She plays with taste and discretion, . . . and displays an adequate technical equipment.—Times, January 29, 1916.

Maude Tucker Doolittle, a pianist, was heard at Rumford Hall, and delighted her audience with her interpretations of classic and modern works, being particularly successful in the latter. Her playing is broad and masculine.—Evening Mail, January 29, 1916.

Mrs. Doolittle not only possesses a technic fully adequate to the demands of her exacting program, but she is likewise a musician of experience and ripe intelligence, giving an interpretation marked by taste, breadth and finish.—Evening Post, January 29, 1916.

Maude Tucker Doolittle, well known in Brooklyn as an accomplished concert pianist, gave a recital at Rumford Hall on Friday afternoon last before a very select and appreciative audience. All who remember the recital of modern Russian music given by Mrs.

Doolittle before the Brooklyn Woman's Club last November will not be surprised over the enthusiasm expressed in the splendid rendering of the following program: . . .

The gavotte by Gluck-Brahms, with the exquisite touch and temperament of the artist, aroused enthusiasm, and in the second group the Chopin and Debussy numbers were admirably rendered. Mrs. Doolittle delighted her audience, and closed with the difficult and well known compositions of Liszt and Rubinstein, in which she brought out the brilliant . . . technic of the numbers. Her personality was most pleasing.—Brooklyn Daily Eagle, January 31, 1916.

Laurence Blondheim Sings for the Medical Society.

Laurence Blondheim, the young American basso-cantate, appeared recently for the Medical Society, New York, singing "Largo," Handel; aria from "Simon Boccanegra," Verdi; "The Monk," Cowles, and "Armorer's Song," from "Robin Hood," De Koven. Mr. Blondheim's singing was greatly appreciated. He received the following letter from the Medical Society in recognition of his artistic performance:

My Dear Mr. Blondheim:

At a recent meeting of the Medical Society of the Borough of the Bronx the members present were desirous of showing their appreciation to you for your beautiful rendition of melody at their annual dinner.

Accordingly a motion was made and unanimously seconded that I write you to thank you for your share of the evening's entertainment. Therefore allow me to express in mere cold words the hearty sentiments that were entertained when we tried to review the delightful minutes you treated us to, and allow me to add my personal thanks to that of the society as a body. Cordially yours,

MILTON R. BOOKMAN, Secretary.

TWO INTERESTING HARP RECITALS IN WASHINGTON.

Melville A. Clark and Maude E. Clark Play at the Capital.

Maude E. Clark and Melville A. Clark, harpists, gave a delightful program at the White House, following the diplomatic dinner which President and Mrs. Wilson gave to the ambassadors and representatives of Germany and the central powers and several of the neutral nations. They played works by Schuecker, Hasselmanns, Hoelzel, Thomas, Alvars, Godefroid, Mendelssohn, and Rogers. The following day they appeared before an audience composed in the main of the blind. They were heard in a similar program, and rarely indeed have they been listened to by a more appreciative audience.

Previous to the musical program, Mr. Clark had something to say of the development of the harp.

ANNA CASE

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ARTHUR HARTMANN'S ENCOMIUMS.

Press Expressions from Two Continents.

Arthur Hartmann, American violinist, has made a very enviable name for himself on both sides of the Atlantic. After several years of absence he will undertake an extensive concert tour in his country next season under the management of Harry L. Culbertson, Chicago. Here are a few typical comments on his playing by some of the best known critics in France, Germany and in this country:

CONCERT WITH CLAUDE DEBUSSY, FEBRUARY 5, 1914.

Mr. Hartmann is the master whom the violin obeys without murmuring.

When his bow has seized a string, it adheres thereto as if by magnetic attraction; his fingers fall with steel-like precision; his tone, from the depths of the lowest string to the vertiginous heights, preserves its intensity and its quality; the passage work and chord playing never leave the slightest space for hesitation. The ciaccona of Bach, where the most profound problems of technique are aggravated by the difficulty of style, thanks to him, found in his hands the sublime purity of thought which inspired the work.

Verily, one might believe that the violin is a part of his own body, of which he disposes at his will, that the "varnished box" is merely a prolongation of his chin and that the strings are his most exquisite nerve fibres extended beyond his body. Like Paganini, to whom he seems to have a resemblance, he is somewhat of a sorcerer.—Paris Comedie.



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ARTHUR HARTMANN.

nini, to whom he seems to have a resemblance, he is somewhat of a sorcerer.—Paris Comedie.

A Paganini redivivus and, withal, a perfect Bach player is the master, Arthur Hartmann, who long since is counted to the few greatest violinists of the present age.—Die Musik, Berlin.

He produced a tone of poignant beauty and expressiveness. His accomplishment in the technique of the instrument is thorough, his fingers are accurate, his bowing firm and elastic.

He found the right style for the interpretation of this work (Saint-Saëns' B minor), the one elegance and grace and unaffected sentiment, the finish and the ease of utterance upon the instrument.—New York Times.

Mr. Hartmann is a born virtuoso. Well trained and experienced, he gives pleasure in works of the modern romantic school as an interpreter of the romanticism of Bach, for Bach was romantic even in his own day, when it was the fashion for musicians to think, breathe, and have their being in formal counterpoint.

Mr. Hartmann's tone is both broad and tender. He has brilliance and warmth. He sings a melody frankly and with charm. He accomplishes a tour de force with becoming ease.—Boston Herald.

Arthur Hartmann showed himself a player of virtuoso ability and spirit. His technical equipment is of the highest, including a facility that is virtually unlimited, a surety which enables him to do with ease and accuracy the most difficult and tricky things, a tone which is brilliant almost to the point of sharpness, and a poise and assurance which make concert appearance clearly agreeable to him. He is temperamentally amply equipped, disclosing passion and fire, and also evidently is the possessor of good musical understanding and taste.—Chicago Tribune.

An Old Story.

When the soprano married the violinist and the two decided to settle down in New York for the winter to rest there was inevitably some opportunity for social enjoyment. Their friends tried to enjoy them for the first time, as professional engagements had always kept them out of the city. So the other night they accepted an invitation to dinner over the telephone from a hostess who said the evening was to be in their honor.

"And you will surely come," she gurgled to the singer, "and do tell your husband that I am counting just as sure-

ly on him. And perhaps"—here the voice grew sweeter still—"and perhaps he will bring his violin."

"I am not sure about that," was the answer. "But I know my husband will come. I don't believe, however, that he will take his violin out to dinner. I don't even know that it will be hungry on that day."

And it was not even evident from the sweet "good-by" that brought the conversation to an end that she had understood.—New York Sun.

JULIA CULP AND MISCHA ELMAN FIGURE IN RECENT CLEVELAND EVENTS.

Singer of Lieder and Violinist Charm Western City Audience—Musical Items.

10112 Hampden Avenue,
Cleveland, Ohio, February 8, 1916.

Exceptional pleasure was afforded the large audience assembled at Engineers' Hall, on Thursday evening, February 3, by the beautiful singing of Julia Culp in a recital given by the Fortnightly Musical Club. This was the third appearance of Mme. Culp in this city and the announcement of her recital brought a crowd that entirely filled the house, including the stage, upon which chairs were placed to accommodate those unable to obtain seats in front.

Twelve German songs by Schubert and Brahms, two English and three Dutch songs comprised the program. Several of these, "Der Schmied," by Brahms, and "Passing By," by Purcell, were repeated and three other encores, "The Star," by James H. Rogers, "Ave Maria," by Schubert, and "Long, Long Ago," were added.

Even after such generosity on the part of Mme. Culp, the audience was loath to let her go. The great singer has not only the gift of exquisite song, but she possesses a distinctive graciousness and winsomeness of manner that bring her audience at once to her feet.

In the interpretation of the German Lieder her art was supreme. It is quite beyond one to imagine more perfect interpretation, poetically and vocally, of such numbers as Schubert's "Wehmut," "Sei mir gegrüsst," "Liebesbotschaft" and Brahms' "Immer leiser wird mein Schlummer."

MISCHA ELMAN'S RECITAL.

The much anticipated recital by Mischa Elman took place at Gray's Armory on Friday evening, February 4. The program was as follows: Concerto, G minor, by Vivaldi; allegro moderato from Ernst's concerto, in F sharp minor; variations on a theme by Mozart Scoloro; arioso, by Bach; caprice in E flat major, Wieniawski-Kreisler; "Nuit de Mai," Michiels-Elman; "Country Dance," Weber-Elman, and "Zigeunerweisen," by Sarasate.

Those who had not heard this great violinist since his year's absence from the concert platform remarked a marvelous development in his artistry.

The large audience was insistent in its demands for encores, which were generously added after each group. This was the last of a series of artists' recitals under the management of Adella Prentiss Hughes. Geraldine Farrar, Fritz Kreisler and Mme. Schumann-Heink were those already heard in the course.

MUSIC NOTES.

Agnes Grant, soprano of the quartet at the Euclid Avenue Congregational Church, was heard in a song recital at the Woman's Club, on Saturday afternoon, also in the Burns' anniversary, in Gray's Armory, during the month.

Herbert E. Hyde, organist and choirmaster at St. Peter's Episcopal Church, gave an organ recital on Monday evening, February 7, at the Euclid Avenue Presbyterian Church, under the auspices of the Northern Ohio Chapter, American Guild of Organists.

Mendelssohn's "Hear My Prayer" was sung at St. Paul's Church on Sunday evening, February 6, with Mrs. Louis E. Myers, soprano, and the chorus under George G. Emerson, organist and choirmaster. DOLORES MAXWELL.

The Elsa Fischer String Quartet Will Appear in Morristown.

The Elsa Fischer String Quartet will play for the Friday Evening Club in Morristown, N. J., February 18. Their numbers will be quartet in F major, op. 96, Dvorák; valse, Glazounow, and adagio and allegro from E flat major quartet, op. 125, by Schubert.

Elsa Fischer will play "Arioso," Bach, and Carolyn Neidhardt "Lamento," by Gabriel-Marie.

John Prindle Scott's "John o' Dreams" Increasing in Popularity.

John Prindle Scott's "John o' Dreams" is greatly in demand by concert singers. In one week it was sung in Norwich, N. Y., by Mrs. E. B. Olmstead; at Wanamaker's Auditorium, New York City, by William Simmons, and in Memphis, Tenn., by Louise Austin Simmons.

MME. ERNESTINA POLI-RANDACIO, A LEADING ITALIAN SOPRANO.

Singer Has Many Important Roles to Her Credit—Cuban Plaudits.

Mme. Ernestina Poli-Randacio was born in Ferrari, Italy, the native city of noted musicians and singers like Galletti-Gianoli and Guerriana Fabbri. While singing in "Ballo in Maschera" at Pavia, Italy, she became interested in the Riccardo of the opera, the tenor Ruzzero Randacia (a pupil of the New York maestro, Giorgio M. Sulli), who was in the glory of his career, having sung in the best theatres of Europe, South and North America—he was a member of the last Mapleson season at the Academy of Music in New York, Boston, etc. After the season they were married. Signor Randacio then sacrificed his ambitions to devote all his interest and cares to the career of his wife, and, in fact, she began soon to be considered one of Italy's leading sopranos. The extraordinary quality and timbre of her voice, the patient study of bel canto, her ideal figure, her rare creative intelligence, won for her such a prominent place that Puccini and Ricordi selected her to create the role of Minnie in "The Girl of the Golden West," in Paris, with such companions as Caruso and Ruffo, and at La Scala, Milan, where also she created Mascagni's "Parisina." The confidence of authors and publishers has called her to create many other new operas, but her best personal interpretation is given, besides the two characters mentioned above, to "Giacconda," "Aida," "Cavalleria," "Tosca," "Tristan," "Mefistofele," and parts of lyric character like Iris, Mme. Butterfly, Mimì, Manon, where, besides the real dramatic qualities of her voice, she can display a wonderful style of singing, with a delicious mezza voice that justifies the nickname given to her as "the soprano Bonci." She has always and everywhere justified the fame of her name, and lately in Buenos Aires and in Havana, where she is singing at present, the entire press has praised the diva's singing and acting in all her roles.

From these articles some are published as a proof that Mme. Poli-Randacio is a rara avis among sopranos:

"Poli-Randacio made an admirable Aida. The silvery timbre and vocal resonance of this dramatic soprano were given a large field of expression in this opera ('Aida'). In the aria 'Ritorna vincitor,' and in the duets with Radames and Amonasro, Mme. Randacio proved to be an artist of the very first order. She took the appreciation and admiration of the public by storm."—El Triunfo.

"Among the various impressions produced by Aida last night there was at least a decidedly artistic one. This was due to Mme. Poli-Randacio, the great singer, who from her very first appearance has been enshrined in the warmest sympathies of the public. She was the success of the first opera night. What a limpid voice! She was cheered and applauded to the echo, and the one who clapped the loudest and longest in her honor was her comrade, Mme. Galli-Curci, who attended the spectacle in a box."—Diario de la Marina.

"No matter how much may be said of the artistic labor of Tina Poli-Randacio in 'Aida,' it will always be little. Last night we attended her debut and felt completely enchanted. This gentle singer is absolutely insuperable. Her voice is splendid, very powerful; her artistry exquisite and irreproachable. She is the ideal Aida."—El Dia.

"The interpreters who distinguished themselves the most were Tina Poli-Randacio and Regina Alvarez. The former captured the public as soon as she appeared on the stage, masterfully cast in her role; and the enthusiasm increased beyond expression when she sang with a firm and most pleasantly timbred voice 'Ritorna vincitor' and the romanza of the third act, which was greeted with a veritable ovation."—La Noche.

"The soprano, Poli-Randacio (Aida), who was known to us only through the echoes of the great European press, which hailed her many triumphs over there, carried away the public from the very first note she sang, thanks to her great ability as a singer and interpreter.

"She possesses a fine voice with a great range, robust yet mellow, equally perfect in all the registers. Her high notes are clear, ringing and spontaneous; her singing is ample and full of dramatic intensity, which touches and moves all those who listen to it. She was cheered throughout the opera and received an ovation after 'Ritorna vincitor,' the romanza 'O Patria Mia' and the scene 'Vedi la Morte l'Angelo,' also after the final duet with Radames.

"An artist who dominates the stage completely she is, in our opinion, the greatest interpreter of Aida who has ever visited these shores."—Cuba.

"How were these artists received by the public? La Poli-Randacio very well, just as she deserved. It happened from the very first moment. Mme. Randacio has a well defined voice, with the purest timbre, which she handles most perfectly. In the romanza, 'O Patria Mia,' and after the duet with Amneris, she was roundly and warmly applauded. She made an exceptional Aida."—Diario Espanol.

CATHOLIC SCHOOLS ARE PROGRESSIVE.

Bush Conservatory Is An Example.

The idea which has been expressed by many either prejudiced or ignorant non-Catholics that convents are not so progressive in the departments of the fine arts as other institutions seems erroneous. Not only were the Catholic orders among the first to scatter the seeds of intelligence and education, but they have kept in the front ranks with the progress of this great nation. The orders and communities have been insistent upon their teachers availing themselves of every opportunity for development.

The following facts prove the truth of our statement. The Bush Conservatory is unquestionably one of the greatest schools of music and expression. Its physical equipment is ideal and its faculty of artists and instructors, many of whom are of international reputation, make it second to none. It is the only institution in Chicago which provides excellent dormitories. This wonderful institution draws its patronage from every State in the Union. To be enrolled as an academic or normal student he or she must have the equivalent of a high school education. These facts are suggested to give weight to the following statements and show that the institution patronized by the communities can give them the best advantages to be obtained.

The Bush Conservatory has an annual enrollment of about 1,200 students. Of this number about 600 are enrolled in the elementary department or general school. The average enrollment of nuns is about sixty a year. These sisters are enrolled in the academic and normal departments, consequently about ten per cent. of the serious adult enrollment represent the various orders. Last year the institution enrolled nuns from Canada, New York, Pennsylvania, Michigan, Indiana, Wisconsin, Minnesota, Iowa, Colorado, Washington, Oregon, California, Kentucky, Florida and Illinois. Among the orders represented were the B. V. M., Benedictine, Sisters of Providence, the Sisters of Charity, Sisters of Mercy, Franciscan and Holy Name.

In looking over the alumni list for two years back, the following sisters received degrees: Master Musician, Sister Alphonsus, Albany, N. Y.; Bachelor of Music, Sister M. Christiana, Lyons, Iowa; Sister M. Paul, Montreal; Sister M. Verda, Lincoln, Ill.; Sister M. Sybilla, Canyon City, Colorado; Sister Clara Marie, Portland, Oregon, and Sister Mary Mildred, Spokane, Washington. A number of sisters are to receive degrees this summer.

It may be argued that the percentage of nuns enrolled with other institutions is not to be compared with those at Bush Conservatory. This is no doubt true. This institution has enrolled many nuns owing to the fact that Kenneth M. Bradley, the president, has been for many years engaged in conducting normal work and lecturing before the convents from New York to California. But this fact is another proof of the progressive spirit and the educational activity demonstrated by the Catholic orders.

When asked his opinion concerning the teaching orders, Mr. Bradley said: "Teachers are alike, whether they be nuns or not. Some are excellent musicians, some are very poor musicians and some are ordinary. Among the really excellent teachers I have met and the excellent students we have taught, a large percentage is composed of nuns. These very excellent teachers and musicians do not represent any one part of the country. As a rule sisters make good students; they are invariably conscientious and disciplined and this cannot always be said of other students. As far as their individual talent is concerned their average is the same as other people. The statement which I have often heard made by the directors and teachers concerning convent taught girls, that is that they are seldom well taught, I cannot appreciate. True, it may be possible that the convents which have sent their students to us may have had especially good music teachers; but my personal experience has been most satisfactory, as the students who

have come to us from the sisters have been above the average and have proven to be most excellent and satisfactory.

PHILADELPHIA ORCHESTRA'S LAST SUNDAY CONCERT OF SEASON.

Lucy Gates, as Soloist, Greatly Enjoyed—The Continuance of These Concerts Next Year, a Question—Interesting Concert by St. James Choir.

Philadelphia, Pa., February 13, 1916.

The Philadelphia Orchestra, under the direction of Leopold Stokowski, gave the last concert of its first Sunday series at the Metropolitan Opera House this afternoon. The event was in every respect the most successful of this very successful series of concerts, notwithstanding such serious drawbacks as icy pavements and a driving snow storm. From orchestra pit to the last row of the gallery the opera house was crowded and Mr. Stokowski, his men and Lucy Gates, the soprano soloist, were in turn the recipients of extended ovations.

As on the occasion of the last concert, Mr. Stokowski offered a "popular" program. Berlioz's "Le Carnaval Romain" overture was the first number of the afternoon. Miss Gates followed with the "Bell Song" from Delibes' "Lakme" and then came the "Scotch" symphony of Mendelssohn, the "Caro Nome" from "Rigoletto" and the Sibelius tone poem "Finlandia."

Miss Gates is a new singer to Philadelphia audiences, but it was evident after the first few measures of the Bell Song that she was destined to win a success which might with all conservatism be called sensational. Her agile rendering of the florid Delibes and Verdi music and the big tone and sound musicianship which she displayed in all her work made the impression which will be remembered as one of the most enthusiastic accorded a vocalist in this city during the current season.

Whether Philadelphia will have Sunday concerts next season is a matter which rests entirely with the Philadelphia public, according to an announcement made by Arthur Judson, manager of the orchestra, at the close of the concert. Mr. Judson made it perfectly clear that the orchestra was willing to resume Sunday concerts next year, but that it was not willing to do it unless some arrangement could be made whereby the concerts would be self supporting. He suggests a repeal of the State blue laws (which are not in accordance with modern sentiments) or financial assistance from the city authorities.

At the regular subscription concerts of the orchestra this week Harold Bauer was the soloist in the second Brahms concerto. At both appearances he was received with rounds of applause. The "Scotch" symphony and the Berlioz overture performed at the Sunday concert completed the program.

S. WESLEY SEARS' ACTIVITIES.

S. Wesley Sears, organist of St. James Church, this city, last Thursday evening gave one of those interesting and out of the ordinary musical events for which he has become famous in this part of the country and which lovers of church music anxiously await and delightedly attend. Mr. Sears' choir sang T. Tertius Noble's "Gloria Domini" and "The Soul Triumphant" accompanied by the organ and thirty-seven members of the Philadelphia Orchestra. Mr. Noble conducted both works.

The solos were sung by William Beatty, Jr., and Mr. Sears was at the organ. The program was also embellished with the prelude to Saint-Saëns "Deluge" and the first movement of Schubert's "Unfinished" symphony. An address descriptive of the "Gloria Domini" was delivered by the Rev. Dr. John Mockridge, rector of the church. The two choral numbers proved exceedingly interesting and were rendered with extraordinary effectiveness by Mr. Sears' choir.

H. P. Q.

Death of Gabriel von Max.

Gabriel von Max, one of the best known of the Munich painters, died recently in that city. At the beginning of his career he long hesitated as to whether he should take up music or painting, finally selecting the latter. His first work was a series of colored drawings illustrating compositions of Mozart, Beethoven, Mendelssohn and Liszt. It is peculiar that he later should have chosen for his specialty the painting of monkeys, his pictures of these animals at their various antics being known all over the world.

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THE MUSICAL COURIER EXTRA

Published every Saturday by Musical Courier Co.

Devoted to the interests of the Piano Trade.

Mme. Melba will be under the management of Charles Dillingham for the season 1916-17.

Isadora Duncan, it is said, will be added next season to the group of dancing stars who have come to America since the war began.

Albert Niemann, the veteran Wagnerian tenor and hero of the first Bayreuth festival of 1876, was eighty-five years old on January 15.

Mme. Melba is on her way to New Zealand to give concerts in aid of the British Red Cross Fund. John Lemmon, solo flutist, is her assisting artist.

Brietkoff & Härtel have discovered and published still another unknown violin concerto by Haydn, No. 3, in B major. As in the other two, also comparatively recent discoveries, there is a cembalo part in the accompaniment.

Does music exert a direct influence in war? Surely! At least we are inclined to believe French military music and bands—the finest in Europe—have been of great assistance in inspiring and sustaining the splendid spirit pervading the armies of France.

Max Bruch celebrated his seventy-eighth birthday on January 6; contrary to his usual custom he did not have a social gathering of his most intimate friends at his home in Friedenau, near Berlin, because he was so distressed over the departure of his sons to the front.

A diary belonging to the composer Weber was recently offered at auction at the sale of the Donnebauer collection at Prague. It contained notes of all the happenings in the theatre at the time when he was director in Prague, with various stage directions, and so forth. Thirty-nine hundred crowns (Austrian, about \$780 in times of peace) was bid, but the owner wanted \$1,200, so the book was withdrawn from the sale.

Why is it that concerts in New York have taken to crowding down toward the end of the week? Monday, Tuesday and Wednesday are all weak days in the number of concerts, especially the latter, presumably on account of the conflict with Wednesday matinees at the theatres. With Thursday, the willing concertgoer begins to come into his own again; Friday keeps pace with Thursday; while, as a rule, Saturday and Sunday are simply crowded with concerts nowadays. There was one Wednesday two or three weeks ago on which not a single concert was scheduled, a remarkable record for the middle of the season.

The connection between baseball and music is still a bit nebulous to most minds, but the bringing of music into the open air on a big scale and the making of it accessible to thousands of people who would not otherwise hear the works at reasonable prices, is a plan which can only call forth the highest commendation from all lovers of music and from all who are interested in seeing good music spread throughout America. We are promised for next June a performance of the Verdi "Requiem" with a chorus of 1,200, an orchestra of one hundred and fifty and a quartet of prominent soloists, at the Polo Grounds in New York; and in May there will be a performance of "Elijah" on much the same scale at the Braves Field in Boston. If we are not to have Sunday baseball, at least to keep the ball parks busy on the seventh day of the week in this manner, while not affording the excitement of

week days, seems calculated to produce more permanent good.

A French season is planned for the Teatro Colon, Buenos Aires, this spring, under the direction of André Messager, the musical chief of the Grand Opera, Paris, with a number of the leading French artists from that institution.

The next New York appearance of the Philharmonic Society, Josef Stransky, conductor, will be on the coming Sunday afternoon, February 20, in Carnegie Hall. Julia Culp will be the assisting artist in a Beethoven-Wagner-Liszt program.

On December 5, 1915, the Würzburger Stadttheater presented a "serious song-play" entitled "Der Jahrmarkt," the text of which was written by Goethe's friend Gotter, the music by Georg Benda (1722-1795), in a new arrangement by Dr. Lanhoff.

In 1742 Gluck wrote an opera for Venice called "Dimetrio," of which only a few numbers have been preserved. Lately Dr. Max Arend, of Dresden, in the famous library of Upsala discovered a complete orchestra score of the lost aria at the beginning of the third act, "Il sò qual pena sia."

Maude Fay, the American operatic soprano who has won an excellent reputation for herself on the continent and through several years of service at the Munich Royal Opera House, will sing at the Metropolitan Opera House next month. She will appear first as Elsa in "Lohengrin" and then probably as Elizabeth in "Tannhäuser."

A Geneva despatch says the German Kaiser has written words for a new national hymn and asked Richard Strauss to compose the music. First, we believe the Kaiser is too sensible to waste his invaluable time writing poetry nowadays; second, we do not believe he would choose the over polyphonous R. S. to compose the music. The despatch goes on: "The Emperor aims to replace the Prussian hymn, 'Heil dir im Siegeskranz,' which is sung to the same tune as the British national anthem." It is true that "Heil dir im Siegeskranz" is sung to the same tune as "God Save the King" (as is the national hymn of Bavaria), but it is not the national hymn of Germany. Germany, like America, has no official national hymn. "Die Wacht am Rhein" is generally used, just as we employ "The Star Spangled Banner."

Every few months this dear old story turns up about one place or another in these United States. This time Tacoma has the honor: "Tacoma, February 12.—A rare old violin valued at \$700 and owned by Marian Beecher, of Puyallup, was all that was saved when the little house adjoining the home of John S. Ellegood on South Hill burned to the ground. As Miss Beecher opened the door to enter her room she was met by a cloud of smoke. Her first thought was of the old violin stored in a small iron trunk which had been given to her by her father and which was prized as an heirloom of the family. Rushing into the smoke she grabbed the trunk, but found it was too heavy to drag out. She lifted the lid, however, lifted out the violin and carried it to safety." Unfortunately, the wording leaves us in doubt whether it was the violin or the "small iron trunk" that Miss Beecher prized as an heirloom; but in any case she seems to have acted discreetly by choosing the fiddle, a lighter object to carry than a "small iron trunk" when one is tearing something out of the grasp of Loge.

PRICES AGAIN.

In last week's issue of the *MUSICAL COURIER* there was a short editorial entitled "Prices," touching upon a subject that has become more and more vital from year to year as the number of professional artists in the concert field and the number of managers have both gone on steadily increasing. The editorial closed by stating that this paper would be glad to receive expressions of opinion on the subject. Below we print a letter just received from James Washington Pierce, of Los Angeles, recording secretary of the Los Angeles Music Teachers' Association. This is an expression of opinion from a man of experience, located in an important city of the Pacific Coast, that section of our country farthest from the center of musical activity in the East which—as long as Europe continues to be situated across the Atlantic Ocean—must remain the section where the principal musical bureaus are situated and from whence artists of international renown who come to us from across the water must be engaged:

To the *MUSICAL COURIER*:

Your editorial anent the advisability of stating or advertising the exact terms upon which artists may be engaged for concerts and thereby affecting various impresarios and district managers, should receive most serious consideration. The venture is as important as it is new. There is no gainsaying the fact that we should have more artists in the field in every musical endeavor, and a fixed price for their services would greatly simplify and expedite the matter of securing musical talent for any particular section or season. In the extreme West we are indeed fortunate if we are able to hear the number of concert artists during an entire year that is offered in New York City within the month—four pianists, six singers, two violinists, one ensemble is perhaps a fair average for the year in the largest Western cities, like Los Angeles, San Francisco, Seattle, Portland. There is much musical instinct, keen appreciation and talent in the West, but on account of the infrequent appearance of artists, the growth and development of musical achievement is naturally slower and the lack of musical nourishment has a discouraging tendency, often resulting in musical "anemia" with even the most earnest students.

It is doubtless true that the majority of district managers and impresarios practically "corner the market" in a measure by engaging only the artists who suit their particular fancy or those, more particularly speaking, whose appearance is likely to result in the most profit, financially, and the music loving public must take what such managers are pleased to present, and pay their prices, or go without; and, as a rule, they serve us sparingly at that, for fear of financial loss, thus the opportunities to hear artists, or even "budding artists," are few and far apart, excepting in perhaps three cities of the United States—New York, Boston, Chicago.

The great West—even the extreme West—will support musical events to a much greater extent provided its peoples have the opportunity to hear enough good music within a given time to keep their interest alive and so prevent musical atrophy. And it is quite probable that many more district managers will come forward with their guarantee for concert performers, when they know definitely the figures at which such musical talent may be obtained; not only that, but they will also know that the prices do not fluctuate and are not changed at will by any particular manager or coterie of managers.

It is, of course, true that all musicians are not equal in artistry nor in drawing capacity and the range of schedule of fixed prices might be very great; however, this could be satisfactorily adjusted by the various managers agreeing to certain limits of remuneration on contracts, depending upon various aspects and conditions. Artists of the first rank, able to fill the average auditorium and who have made such a record, placed in, say, Class A; artists appearing in America for the first time, with complimentary press notices of former experience, placed in Class B, and not entitled to the remuneration of Class A artists until they have earned that distinction and privilege; then Class C for other musical talent without noted public experience—that is to say, those in their first season of concertizing. Other classifications might also be made. Furthermore, I cannot see wherein this matter of classification could be absolutely ignored, for, unless adopted in some form, there would always be much rivalry.

Therefore, let the schedule of rates for the services of these artists be made public; not that the general public is interested one whit in what the impresario makes or loses, nor even the amount the artist is paid for his ap-

pearance, but for the definite results accruing, in that there will be more small managers springing up in new districts who may be able to secure "contracts" through knowing definitely what he may figure upon. In this way musical interests will be quickened fifty per cent. at the very outset; the people at large will be able to hear artists more often (in the aggregate everybody, including artist and impresario, will be benefited); and we shall, as it were, free certain conditions from the fetters that have long bound them. An emancipation of music for the masses would unquestionably be the outcome of this admirable initiative and procedure.

(Signed) JAMES WASHINGTON PIERCE.

Pierre V. R. Key, musical editor of the New York *Morning World*, had an extended article on this same subject in that paper, Sunday, February 6. It was a mere coincidence that our editorial appeared practically at the same time as Mr. Key's article; one was in no way called forth by the other. But the practically coincident appearance of both goes to prove that there is much interest on the subject felt throughout the American world of music. We reprint herewith a considerable extract from Mr. Key's article without comment and with no attempt either to support or refute his views. Our sole object is to excite further interest and discussion on the subject. Mr. Key's opinion is that of a man who has been connected with the musical world for many years, both as artist and writer, one who has had far more than ordinary opportunities for observing closely and who should, in consequence, know whereof he speaks. The subject is a vital one, as we have said, one on which there is undoubtedly more or less diversity of opinion and, as stated in last week's issue, the *MUSICAL COURIER* would be glad to hear the views of those interested.

Mr. Key's article, in part, follows:

What is wanted, and that in the near future, is some sort of cooperative effort looking toward the common benefit of the vast public of the entire country and the many managers and organizations in numerous communities who buy musical talent for their respective patrons.

We who observe such matters closely have seen a new mental attitude shown by men and women who pay money to listen to what is presumed to be worth the price asked. Simultaneously we have noticed that "local" managers have begun to be more exacting in their selection of musical merchandise. Always solicitous of the interests of their clientele, these managers who serve the hundreds of cities and towns of these United States and Canada have been dependent in large measure upon what could be obtained in the open market, of which New York City forms the hub.

Inasmuch as it is a physical impossibility for every "local" manager, whether acting in his (or her) own behalf or for a club or society, to personally hear an artist desired for a specific purpose, it has been necessary to rely upon the judgment of the "wholesale" manager. And there are instances of record when recommendation of an artist's worth has fallen materially short of the artist's abilities. Occasionally, it might be added, the fee exacted has been far in excess of what was proper in the circumstances and also above that obtained for the services of the same artist in a neighboring place of approximately the same population.

Some "wholesale" musical managers have striven to give value received and to place the selling of their product on a basis that would cause it to grow into a state of satisfactory permanence. Others have not unfaithfully adhered to this practice, and by their attitude, whether deliberate or not, have now and then aroused discontent that has brought undesired hardship upon the more conscientious "wholesale" managers.

As in many another business, competition has been sharp. The early bird, though not always deserving, has not infrequently carried off the worm, chirping victoriously, but forgetful that a day of reckoning must surely ensue. For many a successive season there has been friction over more than one thing connected with the buying and selling of musical artists as between the public and "local" managers of communities and the "wholesale" managers of the large cities.

Promises unfulfilled in the matter of delivering a certain instrumentalist or singer on a specified date is one of them. Imagine, if you will, the feelings of several hundred, or thousand, people who have been looking forward to hearing a reputedly great artist when informed a few days before the concert that the artist is "ill" and then being compelled to listen to a substitute of marked inferiority. Especially when it develops that the "wholesaler" has made no reduction in the price of the substitute.

Another factor that has long been a thorn in the side of the "local" individual and club managers is the two-priced policy which must eventually disappear. A set fee for every artist, graded according to the size of a community and based on the traveling expense involved, is as sure ultimately to come as day after night. And where a percentage arrangement is in force the same method of procedure is inevitable.

WHY MUSIC FESTIVALS SHOULD BE.

Here is an article by Thornton W. Allen, organizer and secretary of the Newark Music Festival Association, printed on the prospectus of the music festival that will usher in Newark's two hundred and fiftieth anniversary as a city in May next. One hundred thousand copies of the prospectus were distributed throughout the State of New Jersey. Mr. Allen is also the organizer and secretary of the Jersey City Music Festival Association.

We reprint it here because the subject matter contained therein presents in a most concise, direct and effective manner all the arguments in favor of music festivals and should help to inspire the creation of such festivals in those States still without them:

"The music festival can be made a part of the municipal life of any community. It is a factor in the promotion of educational and commercial activities. There is no better means of bringing people together regardless of social, religious and business connections. Its work can be made interesting, enjoyable and instructive. Of all the arts there is but one which strikes a responsive chord in every home and heart—and that is music.

"Socially, it means much. Lovers of music are gathered from various quarters and conditions of life, all assembling with but one motive, the study of music. Acquaintances are made which might otherwise never have existed. Friends greet friends, and the rehearsals often prove excellent meeting places for those with leisure evenings who would otherwise congregate elsewhere, or for those who desire a pleasant change from the every day business routine.

"Commercially, it has unnumbered advantages. To the trades people it brings added business, especially at the time of the concerts. The taxicab companies, the street car lines, the restaurant owners, the drug and department stores, the music publishers, the piano houses, as well as hundreds of others, all profit. The music teacher lists new pupils, the orchestra and soloists and others who assist receive their pay, and, in fact, every one, including the managers if the concerts are successful, gains in some way. The audience has its share in enjoyment and the city receives large profits through the splendid publicity and advertising which such an enterprise gives.

"Educationally, it is one of the greatest schools a city can possess. Under the leadership of an able conductor, the best music is studied and the chorus acquires for little or nothing a training which would be worth many dollars to the individual pupil. The course of music as taught in the public schools is fine, but it is not comprehensive enough for the aspiring student. The guiding hand of a well known conductor, the knowledge and experience which he can use to splendid advantage, are what the average teacher can not offer. And the fact that a public performance is to be given on a big scale with a large orchestra and noted soloists is only one of many incentives for the singers to work and study.

"Whether it be ragtime or opera, the world loves music. If we can cultivate a desire for the classical instead of the so called popular tunes, have we not accomplished much? If we can bring the music lovers of a community into one big organization in an effort to entertain, uplift and advertise a city, is not the music festival worth supporting?"

It looks as if Mr. Gatti-Casazza's promised revival of "Les Pecheurs des Perles" would not take place at the Metropolitan Opera House after all this season, so much time having been spent on "Goyescas" that scarcely enough remains for so elaborate a work as Bizet's seldom heard opera. Rehearsals already have begun on Goetz's "Der Widerspängstigen Zähmung." It is difficult to understand why this commonplace, ordinary and truly uninspired work should be given preference over "Les Pecheurs des Perles," which has many very beautiful pages. "Der Widerspängstigen Zähmung" is not sung extensively, even in Germany. Maria Barrientos was to have sung in "Les Pecheurs des Perles," but it is likely that Bellini's "La Sonnambula" will be revived for her instead.

MAGYAR MUSIC.

Hungary is a small country, but it has played an important part in the development of music. J. A. Fuller-Maitland is unquestionably right when he says that "the importance of Hungarian music lies not so much in its intrinsic beauty or interest as in the use made of it by the great classical masters and the influence which it exercises on their works."

This influence is to be found sometimes in Haydn, very often in Schubert, and at times in Brahms. Berlioz had no success equal to that he made with his arrangement of the Hungarian "Rakoczy" march.

The real Hungarians, or Magyars, are the descendants of the ancient Scythians, of Tartar-Mongolian stock, whose exploits are on record in the histories of about 1000 years B. C.

The population of modern Hungary is more than one quarter Magyar. The remainder is a mixture of Slavs, Germans, Jews, Gipsies, Wallachians and a few others. The great conductor, Hans Richter, is of German descent though a Hungarian by birth.

Joseph Joachim, one of the most famous of the world's violinists, was a Hungarian of Jewish extraction, as was also the wonderful pianist, Rafael Joseffy, who died last summer in New York.

What was Hummel? His name does not seem to have the same Asiatic-Mongolian-Magyar tang as that of Franz Liszt. And Liszt himself, the most renowned of the musicians of Hungary, had light hair and blue eyes—so the books say—and did not at all resemble the black eyed, dark haired descendants of the barbarians of Scythia, the Huns of history.

Arthur Nikisch also is Hungarian. Were his ancestors Magyars, Teutons, or Slavs?

Budapest, the capital and residence of the king, is too far away from Berlin, Paris and London to be visited by many travelers from America, but those who have spent a little time there cannot fail to have noticed the beauty of the opera houses and the Academy of Music. We may note in passing that the Houses of Parliament cover more ground than the Capitol in Washington covers, but is of a different kind of architecture. Musicians, however, will find much interest in the Liszt memorials preserved in the National Museum. Here, too, is a harp that once belonged to the ill fated Marie Antoinette, Queen of France, who was beheaded during the Revolution. And here in silence stands the old piano which first heard the young Beethoven's new



BOATING ON NAGY TO POND IN THE NORTHERN PART OF THE VARSOLIGET PARK, BUDAPEST, HUNGARY.

works when the composer revised and polished his immortal sonatas more than a hundred years ago. Liszt gave it to the National Museum of his native land.

When the horrible war is ended and the nations of Europe wake from their nightmare into the daylight of peace and good fellowship again, the visitor to Budapest will once more find delight in the music and art of the Hungarians, the beautiful architecture, the glorious Italian, Dutch and Spanish paintings by Raphael, Correggio, Titian, Veronese, Memling, Rembrandt, Ruysdael, Murillo, Goya. Among hundreds of other pictures, the relics of the German Beethoven, German colleges, French art schools, the huge suspension bridge by the English engineers

who also made the tunnel, and the beautiful blue Danube, which flows on its majestic course to the Black Sea as in prehistoric days, long centuries before the legions of the ancient Roman Empire crossed it to give battle to the savages on its northern shores.

Who cannot but think kindly of the race that has given the world a liberator like Kossuth, a superb painter like Munkacsy and the greatest of all pianists, Franz Liszt?

Sixty odd years ago New York had a Kossuth day and was decorated to receive him. Munkacsy's picture, "Christ Before Pilate," is known throughout the civilized world. His great painting, "The Blind Milton Dictating 'Paradise Lost' to His Daughter," hangs within a hundred yards of the Musical Courier office, in the Public Library in Fifth avenue, New York. Who does not know of Liszt and his works?

TWO DISTINGUISHED AMATEURS.

When Henry VIII was king of England there were no newspapers in the kingdom to chronicle either his varied matrimonial activities or his musical accomplishments. The London Weekly Courant did not appear till 1622, by which time King Henry's anthem writing and flute playing were forgotten by the public. The golden age of the headline, now in its meridian splendor in America, had not dawned, and the much married monarch's musical skill, which today would be described in detail if it belonged to an eloping school girl, was left to the haphazard of history and the scattered pages of diaries and records.

But if Henry VIII did not gain the quick notoriety of the public press, he has managed to get his name permanently enrolled as a worthy musical amateur in the royal archives of England, which, after all, is a feat not to be accomplished by many musicians whose names now fill the public eye.

The time is long past since the doings of Henry VIII had the least importance to the musical world. His anthems are forgotten and his flute and organ playing are as a tale that is told. It is sufficient for our present purpose to relate that he had been destined and educated for the church. Lord Herbert of Cherbury wrote of him that "by these means not only the more necessary parts of learning were infused into him, but even those of ornament; so that besides his being an able Latinist, philosopher and divine, he was, what one might wonder at in a king, a curious musician; as two entire masses, composed by him, and often sung in his chapel, did abundantly witness."

The death of the elder brother, Prince Arthur, made Prince Henry king of England instead of archbishop of Canterbury. The most eloquent testimony of the king's devotion to music is now to be found in the extraordinary list of musical instruments he left. An inventory of the collections at Greenwich, Westminster, Hampton Court, Windsor, The More, Newhall, and Nottingham Castle gives thirty-seven pairs of virginals, twenty-three pairs of regals, twenty-nine horns, five cornettes, two great organs, two pairs of portatives, two pairs of clavichords, nineteen viols, twenty gitterns, twenty-six lutes, eighteen crumhorns, seven fifes, thirteen dulcenses, five bagpipes, seventeen shalmes, seventy-two flutes, and seventy-seven recorders. In addition to these various instruments, there were "sondrie bookes and skrolles of songes and ballates."

Beside this royal magnificence of King Henry's 374 instruments how modest are the words of the gossip Pepys, written a hundred and fifty years later in the days of Charles II: "Did buy a recorder which I do intend to learn to play on, the sound of it being, of all sounds in the world, most pleasing to me." Henry VIII had seventy-seven of those most pleasing instruments.

When Henry VIII died he was succeeded by the son of his third and most despicable wife, Jane Sey-

mour. When that weakling, Edward VI, died, he was followed by Mary, the daughter of Henry's first wife, Catherine of Aragon. When Queen Mary, after a reign of about six years, died, she was succeeded by Elizabeth, who was the daughter of Henry's second and most beautiful wife, Anne Boleyn. Queen Elizabeth inherited a good deal of her father's musical mind. Sir James Melville, diplomatic envoy from Mary, Queen of Scots, has



KING HENRY VIII.

QUEEN ELIZABETH.

left in his "Memoires" an account of Queen Elizabeth's performance on the virginals. This event took place in 1564, the year in which Shakespeare was born. The language herewith quoted may be slightly modernized, for we copy it from an edition of the "Memoires" published at London in 1752, nearly two hundred years after Sir James heard Queen Elizabeth play:

That same day after dinner my lord of Hunsdean drew me up to a quiet gallery that I might hear some musick (but he said that he durst not now avow it) where I might hear the Queen play upon the virginals. After I had harkened a while I took by the tapistry that hung before the door of the chamber, and seeing her back was toward the door, I entered within the chamber, and stood a pretty space hearing her play excellently well. But she left off immediately so soon as she turned her about and saw me. She appeared to be surprized to see me, and came forward, seeming to strike me with her hand; alledging she used not to play before men, but when she was solitary, to shun melancholy.

Our photographs are copies of old engravings. One of them is taken from a steel plate in H. W. Herbert's "Henry VIII of England," published at New York in 1860. The other one is copied from "The Court of Elizabeth," a volume published at London in 1814.

WAGNER MANAGING DESTINN.

Apropos of certain rumors regarding the management of Emmy Destinn, Charles L. Wagner has the following to say:

"Mme. Destinn's contract with me was made beginning April 1, 1916. About the middle of January she requested me to take charge of her work beginning February 1, and she is now singing, under my direction, in concert. She opened in San Francisco last Sunday to an enormous crowd and tremendous enthusiasm.

"Since February 1 I have booked her for thirty-two concerts next season, including seven appearances with the Boston Symphony Orchestra in the following cities: Boston, New York, Philadelphia, Washington, Worcester, Brooklyn and Baltimore.

"In addition she is also booked for concerts in Kansas City, Duluth, Chicago, Grand Rapids, Buffalo, Pittsburgh, Columbus, Dayton and other places. I can freely state that Mme. Destinn is very glad to be under the same management as John McCormack."

Mme. Destinn will give her New York recital March 24.

Although the management states that there are only five players of German birth still unnaturalized in the New York Symphony Orchestra, it was thought best, in view of the feeling in Ottawa as expressed in the local papers, to abandon Canadian engagements for the present and the date of the coming concert in Ottawa has been cancelled.

THE BYSTANDER.

Moszkowski, Composer and Wit—Metropolitan Acoustics—"For Violin Alone"—
Newly Discovered "Wagner" Opera—G and G Flat.

Here is a story which is surely not true, for while Moszkowski's part of it might be—he is as clever a wit as composer—Brahms, though reputed to be a little rude and brusque in his nature, surely was not unkind.

Once upon a time there was a young lady who owned an autograph album. This young lady's papa and mamma were great patrons of music, and all the prominent composers and musicians were accustomed to visit them when in the city where their home was. One day Brahms had been there to dinner and afterward the young lady brought out her autograph album, in which he obligingly consented to write; and did so, as follows: "Bach, Beethoven, et Brahms—les autres sont crétins."

Now a few weeks later Moritz Moszkowski had dinner at the same house and the same young lady asked him to write in the same autograph album. Looking it through he found what Brahms had written and on the opposite page inscribed the following: "Moscheles, Mendelssohn, et Moszkowski—les autres sont crétins."

Speaking of Moszkowski, here is another of his clever sayings, which was related to me by the lady in question herself.

When the late Theodor Leschetizky was married for the fourth and last time, among the places visited on the wedding trip was Paris, where Moszkowski lives. Leschetizky and Moszkowski were friends of long standing, and naturally the latter was introduced to the veteran piano teacher's wife.

A few days later some friends of Moszkowski's, knowing that he had met Mrs. Leschetizky, asked his opinion of her. Whereupon the composer replied: "Leschetizky has seldom had such a beautiful wife"—with the accent on "seldom."

It is very good news that—as I understand it, at the instance of Artur Bodanzky—the shape and depth of the orchestra pit at the Metropolitan Opera House is to be changed before another season. In its present situation, through one of those tricks which even the most serious student of acoustical laws does not understand, it is an undoubted fact that, though a person standing at the extreme rear of the orchestra floor hears the singers excellently, the loudest noise which the orchestra can produce does not sound like a real fortissimo from there. I have tried the experiment repeatedly while listening to the loudest passages in some of the Wagner operas with Bodanzky conducting.

Take the final section of the "Meistersinger" prelude, for instance. Standing on the promenade behind the seats at the extreme forward end of the parquet on the left side, one readily hears that the orchestra is, at the call of Mr. Bodanzky, producing as large a volume of sound as it is possible for any orchestra of the size of the Metropolitan to make; but on walking rapidly back to the point I have mentioned before, at the rear of the parquet, the sound diminishes regularly, so that it appears from there that, notwithstanding Mr. Bodanzky's energetic leading, there is not that strength, broadness and sonority to the tone which there should be. The fault lies quite with the acoustics, depending in part perhaps on the present seating arrangement of the orchestra, and is not due, as some critics have thought, to any reluctance on the part of Mr. Bodanzky to call for a whirlwind of sound where one is in place.

Do you suppose that Bach really intended to have his works for the violin alone played in public? The fact that a violinist has made sufficient progress technically to be able to play those works and play them correctly does not interest me, as a member of an audience, in the slightest. I am perfectly willing to take his word for that fact, if he will only refrain from forcing the demonstration of it upon my unwilling ears. It is impossible for me to hear anything musical, in the real sense of the word, in a four note chord as unsonorous and of as short vibration as that produced on a violin, no matter how competent the player; or a rapid arpeggio, the tone quality of which varies from the growl of the G string to the squeak of the high notes of the E.

When, for instance, a contralto sings great big open notes down at the bottom of her voice and, running up, changes to chest, head and finally falsetto with marked difference of tone color in the various registers, we say that she sings badly, that her voice is not even throughout; and the effect of long arpeggios on the violin is very analogous. It seems as if pure gymnastics on the violin, such

as, for instance, certain Paganini compositions, should be strictly reserved for exhibition in the violinist's private gymnasium—otherwise his studio.

We are headed the right way musically—we Americans. There is a steady improvement all the time. For instance, the other day in one of the New York evening papers there was an article about an autobiography, which has just been published by a certain Senator, who, while still active, was accounted more notorious than noted. In it he explains how he was given the "double cross" by his supposed friends and compelled to retire from political life.

Now that article had been so cut and garbled by the editor that it occupied a bare three inches and made absolutely no sense. And why had it been cut down? Why, to leave room for the insertion of a complete account of a concert in which a new chamber work by a foreign composer had been played. That account occupied over three-quarters of a column and not a word had been stricken out. Verily, we are advancing.

There are indeed those of unimpeachable taste among us. The other afternoon, just as Mischa Elman was about to begin playing Rode's "Etude Melodique," with the piano accompaniment which he has written for it, a lady in the seat behind me said: "O, I know I shall like this; I just love etudes!"

Speaking of the Elman recital, in the next seat there sat a young violinist of considerable reputation. In the course of conversation we casually happened upon the Dvorák "Humoresque," and I remarked that one peculiar

fact was that it had existed for years in its original form of a piano solo before a violinist came along to make it popular in the arrangement for violin. "Yes," said he; "the good violinists play it badly in G flat, while the bad ones play it well in G"—which joke has just enough element of truth to enhance its value. My friend was feeling quite brilliant that afternoon and went on to refer to the Wilhelmj arrangement of a Paganini concerto as "Sphaggetti with Sauerkraut."

To turn it around for once, let us say that a prophet is without honor except in his own country. At least it looks so when a certain hotel orchestra has this on its program, as was the case one evening last week: "Selection, 'Haensel und Gretel,' Wagner." The joke is enhanced by the fact that it was the most German hotel in town, with a real German name. BYRON HAGEL.

Florence Macbeth Recital at Griffith Studio.

Despite the inclement weather, there was a large gathering on Sunday afternoon, February 13, at the studio of Mr. and Mrs. Yeatman Griffith, where Florence Macbeth gave a recital consisting of many gems in the repertoire of vocal coloratura.

Miss Macbeth, who returned recently from her engagements with the Chicago Opera and from concerts in the South, is at present staying in New York. It was under the guidance of Mr. and Mrs. Griffith that this American prima donna has succeeded in reaching her remarkable efficiency. Miss Macbeth's recital was not alone a source of pleasure, but also a demonstration of beautiful vocalization.

The writer heard Miss Macbeth four years ago in the Kursaal at Ostende, Belgium, and later on in Queen's Hall, London. On both occasions the audiences showered her with applause. Since then Miss Macbeth has won considerable renown in this country and is now among the leading coloratura sopranos of the operatic and concert world.

Miss Macbeth was excellently accompanied by Mrs. Yeatman Griffith.



FLORENCE MACBETH, COLORATURA SOPRANO.

"RIGOLETTO" REVIVED BY THE METROPOLITAN OPERA COMPANY.

Verdi's Melodious Work Interpreted by Great Cast Including Caruso, de Luca and Barrientos—Wagner Represented During the Week by "Walküre" and "Tristan,"
Mme. Matzenauer Making Her Farewell for the Season in Latter Work
—Geraldine Farrar Returns to Metropolitan in "Tosca."

"Manon Lescaut," February 9.

The only change in the cast of Puccini's opera from the last performance was Pasquale Amato instead of Giuseppe de Luca as Lescaut. The favorite baritone was in good voice and gave a most satisfactory performance of this unsatisfactory role. Caruso was Des Grieux and did some of the best singing which he has offered us this year. Caruso in his best voice, as he was on this occasion, is



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ANNA FITZIU.

simply—Caruso, and bound to dominate any performance in which he may take part. Mme. Alda sang an effective Manon, looking charming as usual. Her voice blends excellently with that of Caruso and their big duet in the second act was a magnificent bit of work. De Segurola was Geronte. Bavagnoli conducted. This is an opera which is very particularly his own, and his work was highly commendable.

"Walküre," February 10 (Afternoon).

The second afternoon of the special "Ring" cycle found the Metropolitan crowded to the doors once more with an audience which was treated to a very effective performance of the best liked of the "Ring" operas. Mme. Galski appeared as Brünnhilde for the first time this season and gave the same authoritative presentation of the character, both vocally and dramatically, to which she has accustomed us in seasons past. Mme. Kurt, in capital voice and acting as well as ever, made a very satisfactory picture as Sieglinde; and more than fulfilled every requirement of the role. Carl Braun's Wotan was much better than on the occasion of his last appearance in the role. His voice has lost most of a certain dryness which marred it at the beginning of the season. Urlus gave his familiar presentation of Siegmund, with its dramatic excellencies and its occasional vocal shortcomings, while Basil Ruysdael's sonorous bass voice lent dignity and distinction to the Hunding scene in the first act. Artur Bodanzky led most effectively. Certainly there was not that lack of noise and passion in the climax for which critics occasionally take him to task. The famous passages in which the orchestra plays a principal part—the "Ride of the Valkyries" and the Magic Fire music—were moments of inimitable beauty.

"Haensel and Gretel" and "Goyescas," February 10 (Evening).

Thursday evening of last week brought the popular Humperdinck fairy opera and Granados' new and uninteresting work in double bill form.

"Haensel and Gretel" was given an adequate production, and the lovely melodies never fail to satisfy, while the naïve story with its humorous situations and action makes a strong appeal both to young and old alike. The familiar cast interpreted the fairy opera, the personnel including: Marie Mattfeld (Haensel), Edith Mason (Gretel), Lila Robeson (Gertrude), Helen Warrum (Sand-

man), Lenora Sparkes (Dewman), Otto Goritz (Peter). Richard Hageman conducted.

Although this is Edith Mason's first season in the role of Gretel, one would hardly suspect it from the finished manner in which she essays the character. Vocally and histrionically Miss Mason is a delightful little heroine of Humperdinck's opera and the part fits her to perfection.

The role of Gertrude, the mother, while a small one in the story, nevertheless makes some major demands upon a singer, and these demands were fully met by Lila Robeson, who interpreted the part splendidly.

The stage business in "Haensel and Gretel" is conducted in a way that reflects great credit upon that important department of the Metropolitan Opera Company.

Each performance of "Goyescas" but serves to impress one with the weakness of the book and the long drawn out music, especially in the tedious final scene. The excellent cast again included Anna Fitziu (Rosario), Flora Perini (Pepa), Giovanni Martinelli (Fernando), Giuseppe de Luca (Paquiro) and Max Bloch (a Public Singer). Each of these artists does all in his and her power to bring out of the work the very best in it, and consequently it is no fault of theirs, nor of the Metropolitan Opera Company's superb stage pictures if "Goyescas" still remains uninteresting as an opera. Gaetano Bavagnoli conducted with verve and absolutely commanded his stage and orchestral forces at all times.

"Rigoletto" February 11.

Pretty lusty infants, those two. Week before last "The Barber of Seville" celebrated his one hundredth birthday, and in a few days "Rigoletto" will pass the sixty-fifth milestone of his life. Judging by the reception accorded the latter gentleman last Friday evening at the Metropolitan Opera House, where he made his reappearance after an absence of several seasons, he, too, will have a great deal of vitality left in him when he reaches his centennial anniversary, for the largest audience of the season turned out to greet him. It was a performance worthy of the occasion. The cast was as follows:

Il Duca	Enrico Caruso
Rigoletto	Giuseppe de Luca
Gilda	Maria Barrientos
Sparafucile	Léon Rothier
Maddalena	Flora Perini
Giovanna	Marie Mattfeld
Monterone	Giulio Rossi
Marullo	Bernard Bégue
Borsa	Angelo Bada
Cerprano	Vincenzo Reschiglian
The Countess	Minnie Egner
The Page	Emma Borniggin

Conductor, Giorgio Polacco.

Mme. Barrientos and Mr. de Luca appeared for the first time in North America in their respective roles. As was to be expected, Mme. Barrientos made a truly ideal Gilda. Voice, acting, appearance—everything was exactly fitted to the role which she was called upon to portray. It is, of course, a part in which there is every opportunity for her to display the flawless supremacy of her vocal technique, and she most certainly did so. There was a storm of applause lasting several minutes after her "Caro nome," and all the other familiar numbers were likewise accorded heartiest recognition by the audience. In the quartet, Mme. Barrientos effectually answered those who have thought that her voice is a small one, for she sang broadly and commandingly and the voice was more than ample to fulfill its duty of providing the leading and dominating part.

This is the eleventh role which Mr. de Luca has sung at the Metropolitan in this, his first season. Not one of them has been anything but good, but in this "star" baritone role, he more than fulfilled the expectations. In fact, he was a revelation. Those who had heard him in other roles knew what to expect vocally and they were not disappointed. But his careful and consistent composition of the character, his gradual development of it, his constant and subtle shifts from the jester to the watchful, mistrustful and anxious father, the new bits of potent stage business which he introduced throughout, all proved him beyond doubt an artist of the very first calibre, one of the best Rigolettos ever seen upon the Metropolitan stage. The great audience was not slow to recognize the superb quality of his work, and one outburst of applause succeeded another as he scored point after point. The word "triumph" may be fairly used to describe the successes both of Mme. Barrientos and of Mr. de Luca.

Caruso was the Duke, excellent in the first two acts,

though, for some unknown reason, not quite up to his own standard—though well ahead of others, as usual—in the last two. Flora Perini made a very blandishing Maddalena in the last act, both vocally and gesturally, and Rothier was his usual excellent self as Sparafucile. The smaller roles were satisfactorily done. It is sufficient to say that Giorgio Polacco directed, which means that orchestra, principals and chorus were all under the command of an authoritative master of this Italian classic—for "Rigoletto" is fully entitled to that designation.

The new scenery, a product of the house and seen only once before at a special matinee, was shown last evening. It is a series of carefully planned and finely painted stage pictures, most satisfying to the eye.

Instead of the usual dummy being dragged across the stage in a sack after Gilda's murder, the lady herself—who, it appears, had only been wounded severely—was carefully brought on and the sack opened to allow her to sing in a final duet, almost invariably left out. Though excellently sung, like all the rest of the work, it was a distinct anti-climax and added nothing except length to the opera.

"Prince Igor," February 12 (Afternoon).

Borodine's opera was repeated at the Saturday matinee last week with the familiar cast, including Mmes. Alda, Perini, Egner and Delaunoy and Messrs. Amato, Botà, Didur, Audisio, de Segurola and Bada. Giorgio Polacco conducted with authority. Frances Alda again gave an impressive portrayal of Yaroslava, singing with limpid and lovely tone quality. Pasquale Amato, as Igor, was princely in bearing and magnificent vocally.

"Tristan," February 12 (Evening).

This was the first performance of "Tristan" on the popular price night for two seasons. There was an audience which filled every seat in the house and a goodly number of standees.

It was—and one regrets being obliged to record this fact—the last appearance of Mme. Matzenauer this season. As Brangäne she displayed all those splendid vocal and histrionic qualities which have characterized her work ever since she came to the Metropolitan—and as a matter of fact, long before that time. It will be a great pleasure to welcome her back another season, when perhaps we may be privileged to see her in some new roles in which Europe already knows and values her. Fidelio, for instance, or Isolde, for though she is a splendid Brangäne, she is even finer as Wagner's greatest heroine.

Mme. Galski was Isolde and gave once more the capital presentation of the figure with which she has made us familiar for so many seasons past. Urlus was Tristan; Weil, Kurvenal; Braun, King Mark. Bodanzky conducted, doing his utmost—and a very good utmost it was—to make



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GERALDINE FARRAR AND LOU TELLEGEN ON THEIR WEDDING DAY, TUESDAY, FEBRUARY 8.

up for certain shortcomings on the stage. The orchestra played as it seldom has before this year and—a most unusual compliment to Mme. Galski and Bodanzky—not a single person rose to leave during the whole "Liebestod."

Sunday Night Opera Concert.

At the Sunday night concert of the Metropolitan Opera Company, Erma Zarska, the Bohemian soprano, made her American debut as a concert singer. She was heard in "Vissi d'Arte," from "Tosca," and "Un bel di vedremo," from "Butterfly," with orchestra, and a group of French songs with piano. Mme. Zarska was in excellent form

and proved to have a voice of most attractive quality, by no means small, and under good control. She appeared to much better advantage than on the two occasions when she has been seen, under severe handicaps, in opera, and her singing was heartily applauded.

Johannes Sembach, tenor, sang "If With All Your Hearts," from "Elijah," in English, and Lohengrin's narrative.

Albert Spalding was the guest artist, playing the Saint-Saëns concerto and a group of shorter pieces. Mr. Spalding's work is too well known now in New York to require extended criticism. He was at the top of his form and gave a truly brilliant performance, both technically and musically, of this most agreeable work. In this he was most ably seconded by the excellent accompaniment provided by the orchestra, under Anton Hoff. Mr. Hoff is one of the assistant conductors at the Metropolitan, and, judging by the excellence of his work last Sunday night, he well deserves to be seen oftener as conductor of the Sunday evening concerts. The orchestra played compositions by Weber, Tchaikowsky and Liszt, and Mr. Hoff led throughout with an authority, knowledge and effectiveness that were unmistakable.

"Tosca," February 14.

There was a very large audience out on Monday evening to greet Geraldine Farrar's return, even though she did not appear with the support of Enrico Caruso. In fact, the audience seemed greater than the enthusiasm, which is not what Farrar first nights have been in past seasons.

Miss Farrar's voice seemed in excellent condition and she used it with her customary capability. Vocally she quite fulfilled the requirements of the role. As an actress, Tosca is not one of the parts best suited to her. Giovanni Martinelli as Cavaradossi and Pasquale Amato as Scarpia both were satisfactory and effective in her support. Giorgio Polacco conducted.

ST. LOUIS TONAL EVENTS.

Clarence Whitehill Appears as Soloist with Orchestra—Albert Stoessel Shows Violin Mastery in Recital—Leginska Makes Brilliant First Local Appearance with Apollo Club—Rubinstein Club Gives Musicales.

St. Louis, Mo., February 9, 1916.

The St. Louis Symphony Orchestra gave its eleventh pair of concerts in the Odeon on Friday afternoon and Saturday evening, February 4 and 5, with Clarence Whitehill as soloist. Mr. Whitehill, who has long been a favorite in this city, was never heard to better advantage and his appearance on the stage brought forth prolonged applause. He was in glorious voice and in splendid form musically and temperamentally. He electrified his hearers with a masterly rendition of Hans Sachs' monologue from "Meistersinger," "Wotan's Farewell" from "Walküre," and as an encore, "The Evening Star," from "Tannhäuser."

Conductor Max Zach and his men presented the following orchestral offerings: Mozart's overture to "Marriage of Figaro," Brahms' symphony No. 3 in F major and Wagner's "Entrance of the Gods into Walhalla," from "Rheingold."

ALBERT STOESSEL'S VIOLIN RECITAL.

A large and representative audience greeted Albert Stoessel, a former St. Louis boy, whose violin performance with the St. Louis Symphony Orchestra on November 19-20 created such a favorable impression, won new laurels at his recital on Tuesday evening, February 8, at Sheldon Memorial Hall under the local management of Elizabeth Cueny. His program comprised compositions by Vitali, Bruch, Beethoven, Bach, Stoessel and Sarasate. In the Bruch concerto in G minor, op. 26, Mr. Stoessel displayed a big soulful tone, intense magnetism and rare interpretative skill.

In the prelude by Bach-Kreisler, Mr. Stoessel executed the greatest difficulties with precision and accuracy. When Mr. Stoessel played his own group of compositions, a "Humoresque," "Lullaby," "Minuet Crinoline" and "Serenade," he showed much talent as a composer and was recalled to the stage again and again and finally responded with *largo* by Weber. His sister, Edna Stossel, played the accompaniments most artistically.

LEGINSKA WITH APOLLO CLUB.

The Apollo Club, under direction of Charles Galloway, gave its second concert of the season on Tuesday evening, February 9, at the Odeon, with Ethel Leginska as piano soloist. This was the initial performance of Miss Leginska in St. Louis, and we trust that it will not be the only one. She performed eleven preludes by Chopin and his B minor scherzo, three numbers from the "Souvenirs D'Italie" suite, op. 39, by Leschetizky; "Legende," by Liszt, and "The Beautiful Blue Danube" waltz by Schulz-Evler. The many excellent things that the MUSICAL COURIER has published in regard to Miss Leginska's fine talent and musical temperament, masculine power, impeccable technique, delicacy of touch, etc., were found to be more than true in her playing last night. After each group Miss Leginska was recalled many times and re-

sponded with Liszt's eighth Hungarian rhapsody as an encore. The chorus also came in for its share of adulation and had to respond to encores.

RUBINSTEIN CLUB MUSICALE.

The Rubinstein Club, with Mrs. Ottmar Moll as president, entertained its friends with a Scandinavian and Italian composers' program on Tuesday evening, February 8, at Henneman Hall, much to the enjoyment of the audience.

MAY BIRDIE DITZLER.

TWIN PORT NOTES.

Duluth (Minn.) and Superior (Wis.) Musical Events of Recent Interest—Superior Apollo Club Gives Concert in Neighboring City—Grainger and McCormack Among Recent Artist Visitors—Twilight Concerts Popular.

Duluth, Minn., February 8, 1916.

Could Apollo, god of music, have overstepped the gap of centuries and taken a seat in the High School Auditorium last evening at the initial concert of the Superior Apollo Club, he would doubtless have felt a glowing pride in his protégés. Showing the results of very careful training, the members of this musical organization delighted their audiences with the character of their work. They were ably seconded by Franz von Loew, pianist, and Gustav Jackson, violinist, accompanied by Le Carda Eliason. Gustav Flaaten is director of the club, and to his and Nina Osborne Batson's work in drilling the organization is due the credit for last night's success. One delightful feature of the evening's singing was the ease with which the words of the chorus were understood. Except in one song, wherein Scotch names figured, the singers made themselves understood in every part of the auditorium. The degree to which they had been trained was shown in their control of the volume of tone. This was especially noticeable in their opening selection, the familiar "Sweet and Low." The balance of tone was likewise good and the voices blended well.

Franz von Loew, pianist, who played several solos, has unquestioned talent and ability. At the close of his first selection his audience encored so persistently that he reappeared and played again. Two of his numbers, "Valse de Concert" and "Tremolo Etude," were of his own composition. His final selection, the "Grand Polonaise," by Chopin, was especially well played.

Gustav Jackson measured up to the high standard set by the others. He drew sweet and mellow tones from his violin and was required to play an encore.

The program was as follows: "Sweet and Low" (Barnby), "Dearest Mae" (Crosby), by the chorus; prelude, op. 28, No. 17 (Chopin); "Marche Militaire" (Schubert-Tausig) (encore), "Etude de Concert" (Debussy), by Franz von Loew, pianist; "Norwegian" rhapsody (Gustav Lange) (encore), "Minuet," by Gustav Jackson, violinist; "Loch Lohmond," "When Johnny Comes Marching Home Again" (Lambert), by the chorus; "Tremolo Etude" and "Valse de Concert" (Von Loew), "Grand Polonaise" (Chopin), by Franz von Loew; "Drink to Me Only With Thine Eyes," "Larboard Watch" (Williams), by the chorus.

Mr. Flaaten directs with enthusiasm. The training of the chorus was well recognized by the piano and forte passages and the fine shadings as well as a clear understanding of each number given.

It showed that the Twin Ports have men among their musicians who show great ability for leadership.

The officers of the club are: Floyd Cox, president; C. Kingston, secretary; Gustav Swanson, treasurer; Morris Peterson, vice-president.

GRAINGER IN DULUTH.

Percy Grainger, the Australian pianist, visited this city and gave a program before the Matinee Musicale, which stirred his audience to rare enthusiasm.

"IRISH TROUBADOUR PLAYS ON DULUTH'S HEART STRINGS."

John McCormack, Irish tenor, sang before a Duluth audience of 3,500 persons recently in the Armory and was received by a genuine ovation. Donald McBeath, violinist, and Edwin Schneider, pianist, assisted.

Mr. McCormack was brought to this city by Messrs. Kyke (of Superior) and Benjamin, of this city.

TWILIGHT CONCERTS POPULAR.

The third twilight concert given by the Duluth Orchestra at the Armory attracted an audience of goodly proportions and of genuine appreciation.

The program was varied and the soloists—Gladys Reynolds Frey and Victor Wurms—responded to well earned applause.

The "Scenes Pittoresques" (Massenet) was especially well done by the orchestra. Each week sees great improvement in its ensemble work.

From the opening "Processional March" from the "Queen of Sheba" (Goldmark) through the "Dolly Dances" (Poldini), "Polka Characteristic" (Drigo), "Flirtation"

(Steck), "Serenade Enfantine" (Bernand) and "Whispering Flowers" (Von Blon), to the closing Liszt rhapsody, No. 6, the audience gave closest attention and enthusiastic applause.

GRACE WHISTLER GIVES RECITAL

IN AEOLIAN HALL.

Contralto Heard in Versatile Program.

Monday evening's musical event at Aeolian Hall, New York, brought forth Grace Whistler, contralto, in recital. The singer is not unknown to a wide circle of vocal art admirers, as the good sized, friendly audience indicated. The contralto has been heard in opera abroad and in transcontinental tours of this country, and her familiarity with the art of song was indicated in the following versatile selections: Massenet's aria, "Pleure mes yeux," from "Le Cid," showed a good degree of familiarity with French diction and mood; in Schumann's "Stille Tränen," Brahms' "Das Mädchen spricht," Gumbert's "Zu ihr" and "Die Nacht ist schwarz," from Von Flieitz's "Schön Gretlein," she was the efficient interpreter of the Lied. Miss Whistler's third appearance introduced songs in French again, i. e., Massenet's "Elégie," sung by request, which occasioned especial approval; Hahn's "Reverie" and De Faye-Jozin's "Le Coeur qui chante" (dedicated to Miss Whistler); Italian songs formed group four and English songs concluded the program. These last consisted of "Little Cares," Brewer; "The Last Hour," Kramer; "The Danza," Chadwick; "None Will Know" and "Sunrise," Ronald.

Variety of style in delivery and a good sense of tonal values were used with consideration. Miss Whistler's voice is one of natural beauty and good range and this she consistently directs. In addition to these are a winning personality and a sincere devotion to the spirit of song, all of which have won for her already this wide circle of admirers.

Bouquets were showered upon the singer, beside much applause, showing a high degree of enjoyment in her work.

Frances Moore accompanied with musicianly skill and sympathetic support.

Seagle Recital, February 21.

For his song recital in Carnegie Hall, New York, Monday afternoon, February 21, Oscar Seagle has decided to omit the Rachmaninoff number in his Slavic group, substituting for it the Chopin song called simply "Lamento." It will come directly before the other Chopin song programmed "Avant la bataille." It is very rarely that these Chopin songs are heard, and their rendition vies in importance with that of the two new Horsman settings of old Chinese poem translations. Mr. Seagle can always be depended on to give a program interesting in subject matter as well as in the mere technic of singing.

Though the two Chopin songs have a timely note just now, they were studied by Mr. Seagle years ago for their artistic beauty alone, long before "war's alarms" had troubled one of the countries across the sea, now unhappily engaged.

The American group is representative of the best that is being done in this country in song composition. The writers included are John Alden Carpenter, Edward Horsman, James H. Rogers and Cyril Scott.

Yves Nat Marries Piney Sutherland.

On Monday, February 7, at the Hotel Biltmore, New York, Piney Sutherland, daughter of the late Daniel Fraser Sutherland and Mrs. Sutherland, of Winchester, Ontario, was married to Yves Nat, of Paris, the French pianist, who has met with much success in America in the last few years in the triple capacity of piano soloist, accompanist and teacher. On Monday, February 14, they were again married by a civil service at the Municipal Building, as the laws of France, where they are returning shortly, does not legally recognize anything except a civil marriage.

Mr. and Mrs. Nat will sail for Europe on February 22. Mr. Nat will join his regiment and his wife will open their Paris home, 44 Rue Nicolo, as a recreation center for Canadian soldiers on a furlough in Paris.

Semler-Parker.

On Sunday, February 12, at the Christ Protestant Episcopal Church, New Haven, Conn., Isabel Parker, daughter of Prof. Horatio W. Parker, composer and dean of the Yale School of Music, and Mrs. Parker, was married to Ralph Borgfeldt Semler, son of Mr. and Mrs. George Semler, of New York.

Luca Botta Dined by Friends.

Last Sunday evening Luca Botta, the excellent lyric tenor of the Metropolitan Opera Company, was tendered a dinner by friends of the Italian colony to celebrate his complete return to health after an operation on his leg, which kept him off the stage for some time.

BOSTONIANS HEAR LEO ORNSTEIN IN FOURTH RECITAL THIS SEASON.

Ultra-Modern Pianist and Composer Attracts Large Audience—Mischa Elman Appears in Second Recital—"Elijah" to Be Produced *Al Fresco* on Mammoth Scale—Symphony and Other Recent Concerts.

Symphony Chambers,
Boston, Mass., February 13, 1916.

Leo Ornstein, the ultra-modern pianist and composer, gave his fourth recital here this season on the evening of February 9 in Steinert Hall. His program was as follows: Sonatina, Ornstein; "Pagodes," "Ce qu'a vu le Vent" and "Minstrels," Debussy; chorales, "Awake," "The Voice Commands" and "Rejoice Beloved Christmas," Bach-Busoni; arabesque and novelette, Schumann; rhapsodie No. 13, Liszt; "Ondine," Ravel; "Fete Dieu a Seville," Albeniz; prelude and three burlesques, Ornstein; nocturne in B major, valse in C sharp minor, etude, op. 10, No. 5, and etude, "Butterfly," Chopin; waltz caprice in E flat, Rubinstein. There was a large audience present.

As announced by the program, the sonatina with which Mr. Ornstein began the recital was composed in 1909. It is interesting as an example of the composer's earlier work. By comparison with the prelude and burlesques, which obviously belong to a later period, it is conventional, not to say sane. Of itself, it is a quite charming conception and very skillfully worked out. The spirit of the composition is unruffled; the finale, pleasantly impressionistic. In parts it suggests César Franck; certainly, it carries very little suggestion of its own author as he appears today. It would be interesting to hear more of this composer's earlier work.

MISCHA ELMAN GIVES SECOND RECITAL.

Mischa Elman gave his second recital of the season on the afternoon of February 6 in Symphony Hall. His program was as follows: Concerto, E minor, Nardini; concerto, D major, Paganini; theme and variations, Joachim; "Etude Melodique," Rode; "Vogel als Prophet," Schumann-Auer; "Liebeslied," Sammartini-Elman; Hungarian dance, B minor, Brahms-Joachim; melodie, Gluck; polonaise, A major, Wieniawski. Walter H. Golde was the accompanist.

At his previous appearances here, it was generally considered that Elman's year of retirement from public performance had served to broaden his art. The impression then created was strengthened on this occasion, for the violinist's playing here has never before been so distinctly that of a virtuoso. From a standpoint of musicianship, he has also developed, as was indicated especially by his splendid performance of Nardini's concerto. Elman is to be congratulated upon his program, which was sufficiently varied and altogether interesting. The concertos by Nardini and Paganini and the pieces by Auer and Joachim were particularly welcome, as they have been seldom heard here this season. A large and enthusiastic audience was present.

"ELIJAH" PLANS PROGRESSING.

Early subscriptions to S. Kronberg's mammoth production of Mendelssohn's oratorio, "Elijah," which is to be given at Braves Field on Sunday afternoon, May 28, indicate the complete success of the undertaking. Mr. Kronberg has secured for the occasion the best available singers of this particular work, including Mme. Schumann-Heink, Frieda Hempel, Marie Sundelius, Elvira Leveroni, Clarence Whitehill and Johannes Sembach. A chorus of twelve hundred selected and rehearsed by George Dunham, of

Boston, will assist, and there will also be an orchestra of 165 pieces, under the direction of Walter Damrosch.

The chorus will be drawn from the various New England oratorio societies that have previously sung this work, including about seventy-five per cent. of the members of the Handel and Haydn Society. A distinctive feature of the production will be a specially constructed organ. This will be the largest organ ever built for choral purposes, including a bombard pipe thirty-two feet in length.

FLINT PUPILS AT MATTAPAN.

Mary Wells Capewell, soprano, and William Gustafson, bass, both artist-pupils of the well known Boston basso and instructor, Willard Flint, gave an interesting joint recital in Mattapan on the evening of February 4. The program was well selected and artistically rendered. Miss Capewell has a beautiful lyric voice, which is exceedingly well schooled. She was especially pleasing in a French group by Boellman, Liszt and Bemberg. Mr. Gustafson's voice is big and sonorous, and he sings with spirit. His "Two Grenadiers," by Schumann, was excellent. Both singers pleased in a final duet from Thomas' "Mignon."

SYMPHONY ORCHESTRA ON SOUTHERN TRIP.

There will be no symphony concerts this week, as the Boston Orchestra is making its fourth monthly trip to the South. The usual concerts will be given in Philadelphia, Washington, Baltimore, New York and Brooklyn. Ernest Schelling will be soloist in Philadelphia; Joseph Malkin, in Washington, and Anton Witke, in Baltimore and Brooklyn.

METROPOLITAN OPERA ANNOUNCEMENT.

It has been announced that plans for the Metropolitan Opera Company, which is scheduled to give a series of twenty-four performances here in April, call for six appearances of Caruso, six of Geraldine Farrar and six of Maria Barrientos, the new coloratura soprano who has met with such distinguished success in New York.

PUBLISHER SCHMIDT PRESENTED WITH LOVING CUP.

Arthur P. Schmidt, the veteran Boston music publisher, who retired from active business on January 1, has just received from New York a handsome loving cup, accompanied by the following letter: "DEAR MR. SCHMIDT—Will you please accept this little loving cup as a token of our appreciation of your unselfish work in behalf of the American composer and as a reminder of our affection for you." The communication was signed by Floy Little Bartlett, Marion Bauer, Bruno Huhn, Gena Branscombe Tenney, Anice Terhune and Ward-Stephens.

THE SYMPHONY CONCERTS.

The Boston Symphony Orchestra, Dr. Karl Muck, conductor, gave its fourteenth pair of concerts in Symphony Hall on Friday afternoon and Saturday evening, February 11 and 12. Anton Witke was solo violinist. The program was as follows: Overture to "Leonore," op. 138, No. 1, Beethoven; Hungarian concerto for violin and orchestra, Joachim; "Don Quixote," op. 35, Strauss. Mr. Warneke and Mr. Ferir played the solo cello and violin parts respectively in the Strauss work.

Mr. Witke played Joachim's rather tedious concerto with his accustomed virtuosity. It is difficult to understand, however, why his choice should have fallen upon this work. It is not a show piece in any sense, unless technically, and an artist of Mr. Witke's attainments requires no testimonial in that respect. Certainly, the violin part is too hedged in by the orchestra, and equally certainly the whole thing is too extenuated to be really grateful from any source.

SONG RECITAL BY EMMA ROBERTS.

Emma Roberts, contralto, gave a recital of songs in Steinert Hall on the afternoon of February 12. Her program was as follows: "Lungi dal Caro Bene," Secchi; "Danza, Danza!" Durante; "Am Grabe Anselmos," Schubert; "Soldatenlied," Schumann; "Zigeunerlieder," "Am Sonntag Morgen" and "Mein Madel Hat Einen Rosen Mund," Brahms; "Elfenlied," Wolf; "Retreat" and "To a Messenger," LaForge; "I'm Wearin' Awa'," Foote; "Morning Hymn," Henschel; "Kak minie Bolno," Rachmaninoff; "Don't Scold Me, Mother," "The Peasant Girl," "Mother Warned Me" and "Buckwheat Cakes," folksongs of Little Russia. Frank LaForge was the accompanist.

Miss Roberts first sang in Boston at a Sunday afternoon concert in Symphony Hall last season. Her voice is a brilliant contralto, ample in both range and volume.

She sings well, and is an interesting interpreter, especially of songs of a dramatic character. Her audience was of good size and thoroughly appreciative.

WELL KNOWN ARTISTS IN BENEFIT.

Marie Sundelius, soprano, and Nicola Oulukanoff, baritone, sang, and Mr. and Mrs. Emanuel Ondricek, violinists, played in a concert at the Hotel Somerset on the afternoon of February 9. The concert was given in the interests of the student aid fund of the Misses Gilman School Association, and a large audience was present. Mme. Sundelius sang in her usual inimitable fashion songs by Brahms, Sinding, Scott and Horsman. Mr. Oulukanoff gave an excellent rendition of Koeneman's "When the King Went in the War," as well as several Russian folksongs. Mr. and Mrs. Ondricek contributed pieces by Juon, Hubay, Rachmaninoff and Siccard. Mrs. T. Dudley Fitts and Corinne Harmon were the accompanists.

AN INTERESTING PROGRAM.

An affair of general interest was given at the home of Mrs. John S. Ames, 306 Dartmouth street, on the morning of February 9. The program included a dramatic reading of Tennyson's "Enoch Arden," in two parts, by Elsie Washburn, with Richard Strauss accompaniment by Florence Lee. Miss Washburn proved a very absorbing reader, and the playing of Miss Lee was decidedly in the vein. She is a pupil of the late Theodor Leschetitzky, and now has a studio here and is teaching very successfully. Between the two parts of the poem a group of songs were sung by Morris Zam, a pupil of May Sleeper Ruggles, who was at the piano. These were the songs: "The Minstrel Boy," Wekerlin; "Fields o' Ballyclave," Daniels; Irish love song, Lang; and an aria by Bizet, the Toreador song from "Carmen." Young Zam is Russian by birth, though at present living in Lynn. He is but ten years old. For a boy his voice is quite unusual, ranging from high C to low E. He is also very temperamental; in the love song and aria his gestures were peculiarly apt. There was a large and interested audience present.

HAROLD BAUER'S RECITAL.

Harold Bauer gave a recital in Jordan Hall on the afternoon of February 7. His program was as follows: Suite, "Aus Holberg's Zeit," Grieg; sonata, F minor, op. 5, Brahms; "Scenes from Childhood," Schumann; ballade in A flat, Chopin; "Pagodes," "La Soiree dans Grenade" and "Jardins sous la Pluie," Debussy. There was a large audience present.

CHARLES COOPER GIVES FIRST RECITAL.

Charles Cooper, a new pianist, gave his first recital here on the afternoon of February 10. His program was as follows: Fantasie, C minor, Bach; "Three Bagatelles," op. 33, Beethoven; sonata, F minor, op. 5, Brahms; six small piano pieces, op. 19, Schonberg; three fantasies, op. 111, Schumann; nocturne, C minor, op. 48, No. 1, and eight preludes, C major, E minor, G major, B minor, G sharp minor, C sharp minor, D flat major and D minor, Chopin.

Mr. Cooper's performance was in the main pleasing. He is a very excellent pianist. Brahms' sonata lacked in vigor somewhat, particularly in its final movement. With Chopin he was more adequate, and the pieces by Schonberg proved to be of much interest. Beethoven's bagatelles and Schumann's fantasies represent neither composer at his best. The Bach fantasie was more welcome, and, incidentally, better handled.

Mr. Cooper appeared under the auspices of the Music League of America. V. H. STRICKLAND.

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The cover design and illustrations to each song charmingly bear witness to the skill and imagination of the composer.

Racy, virile, American in the best sense—and most singable. Just the thing for American singers who are proud to sing American songs when they are good, as these are. (Sung by Reinold Werrenrath.)—*Musical Courier*.

BOSTON NEW YORK

REVIEW OF NEW MUSIC.

C. PEARSALL, 181 Argyle Pl., Arlington, N. J.
SONGS.

C. Pearsall.

Two songs, "Night and Day," "The Sea" (50 cents). These two very short songs are simple, but tuneful and written with an eye to effectiveness in public performance (especially for tenor), both ending with a high, sustained phrase.

WHITE-SMITH PUBLISHING CO.

Francis J. Saunders.

"Twilight Hour" (50 cents). Neither interesting nor effective for voice or for piano.

PIANO.

Charles Wakefield Cadman.

"Valse Arabesque" (60 cents). Graceful and melodious waltz; also affording opportunity for some little display of technical proficiency. About grade four.

ORGAN.

Roland Diggle.

"Autumn Memories" (60 cents). Melodious genre piece suitable for an offertory. Not particularly high class music, but will sound effective and brilliant on the organ.

HINDS, NOBLE & ELDRIDGE.

VIOLIN.

Nicholas de Vere.

"A Multnomah Legend" (40 cents).

"Serenade d'Octobre" (40 cents).

Two pieces for the violin not of particular difficulty. Both are tuneful, the second rather the better of the two. Good numbers for pupil recitals.

NOVELLO & CO.

PIANO.

Lewis M. Isaacs.

"A Peterborough Sketch Book" (\$1). This is dedicated to the memory of Edward A. MacDowell and the pieces are simply imitations of the late composer's style, ideas and idioms, such as could be composed at ten minutes' notice by any competent musicians familiar with MacDowell's works. Naturally, they by no means approach in quality the models from which they are copied.

CLAYTON F. SUMMY COMPANY.

SONGS.

Mrs. Crosby Adams.

"At Parting" (30 cents). Undistinguished.

Very Brady Shipman.

"Po' Lil' Lamb" (30 cents). One of the regular shop made barcarolles, but without doubt sounds effective for an encore.

ORGAN.

Gordon Balch Nevin.

"The Tragedy of a Tin Soldier" (\$1.25). This is a new member of the Nevin compositorial family, to be added to the late Ethelbert Nevin, Arthur Nevin and George B. Nevin. It is a miniature suite supposed to suggest the idea conveyed by its title. Just why the tin soldier should choose Mendelssohn's "Spring Song" to use for his farewell serenade is not clear on the face of things.

BOOSEY & COMPANY.

SONGS.

Frederic H. Cowen.

"Love Was Once a Little Boy" (60 cents).

E. J. Margeson.

"Tommy, Lad" (60 cents).

Hayd Wood.

"Rose Song" (60 cents).

Stephen Adams.

"One Day" (60 cents).

A. Herbert Brewer.

"The Courtship" (60 cents).

Arthur Fagge.

"Rock of Ages" (75 cents).

C. Linn Seiler.

"A Venezuelan Guerrilla Song" (60 cents.)

Ivor Novello.

"Moon of the Cherry Garden" (60 cents).

Abbie Gerriah-Jones.

"The Meadow Lark" (60 cents).

T. Wilkinson Stephenson.

"Deep in My Heart" (60 cents).

A collection of English ballads, no one of which stands out specially from the others. No one of them is bad, while some of them are very good for the taste of those who enjoy this kind of musical food.

JOHN CHURCH COMPANY.

The John Church Company sends the MUSICAL COURIER a neatly bound book containing specimen copies of songs and ballads, selection being made from the best publica-

tions of that concern. This book is not purchasable. The collection has been made for teacher's use, and the songs can be had separately in sheet form only, and for various voices as indicated. This is a very handy way of aiding the teachers.

BACH AND BEETHOVEN

ENJOYED BY BROOKLYNITES.

New York Oratorio and Philharmonic Societies Repeat Recent Manhattan Success.

On Sunday afternoon, February 13, Brooklynites had an opportunity to enjoy the Bach-Beethoven festival which the dwellers on Manhattan were offered recently by the combined forces of the New York Philharmonic Society, Josef Stransky, conductor, and the Oratorio Society of New York, Louis Koemmenich, conductor.

As on the former occasion, the works presented were Bach's "Magnificat" and Beethoven's ninth symphony, with the same artists as soloists. These were Caroline Hudson-Alexander, soprano, whose work was even better than at Carnegie Hall; Nevada Van der Veer, contralto; Reed Miller, tenor; and Arthur Middleton, bass. The singing of each of these artists is too well known to require comment here, and their work in these particular works was reviewed in the February 3 issue of the MUSICAL COURIER in connection with the former concert.

Sufficient to say they each duplicated their former success and pleased the large audience. The same words of praise may also be given the Philharmonic Society and the Oratorio Society. Conductors Stransky and Koemmenich are deserving a vote of thanks for the splendid undertaking they so successfully accomplished.

Mischa Elman Plays Varied

Program at New York Recital.

Saturday afternoon, February 12, at Carnegie Hall, Mischa Elman gave a recital. The principal features of his program were the concerto in E minor by Nardini, the Paganini D major concerto and a theme and variations by Joachim; besides which he played two groups of shorter numbers. There is no doubt that Mischa Elman is one of the great living masters of the violin. From a technical standpoint his playing left nothing to be desired, and musically it was excellent as well. The wisdom of opening a program with the three large works named above, played one after the other, is perhaps open to question. Interesting as the "Etude Melodique," by Rode, to which Mr. Elman had written a very clever and musicianly piano accompaniment, making, as he had predicted, a most interesting recital number out of what has heretofore been regarded only as drudge work for the practising fiddler. A gem was the Auer arrangement of Schumann's "Vogel als Prophet," which Elman plays with unsurpassable finesse.

Walter Golde accompanied most satisfactorily. In the last named piece in particular the delicacy of his work on the piano rivaled that of Mr. Elman on the violin.

There was a very large audience present and the applause was extremely hearty, necessitating frequent encores.

OBITUARY.

William Wellsley Keenan.

William Wellsley Keenan, a decade ago one of the most noted of American composers, church organists, and opera conductors, died in Jersey City, N. J., on February 7, from a stroke of apoplexy.

Professor Keenan was born in Paterson, N. J., in 1839 and evinced remarkable musical ability at an early age. So rapidly did he progress as a student of the piano that it is said his instructor finally threw up his hands one day, and in the presence of the boy's parents declared: "There is no use in my attempting to teach that boy; he knows more than I do now."

The young musician moved with his parents to Jersey City in 1855, and at the age of fourteen began his work as a teacher of the piano. In his spare moments young Keenan took organ lessons, and in a comparatively short time had mastered the intricacies of the larger and more complicated instrument. He finally secured a position as organist in the Second Presbyterian Church in 1870, and while there augmented and developed the choir to such a high state of efficiency that the Sunday evening recitals, which he subsequently instituted, drew large audiences of music lovers and critics from New York, Newark and elsewhere. After fifteen years of service in the Presbyterian Church, Professor Keenan accepted a position as or-

(Continued on page 58.)

CONCERT RECORD OF SONGS BY SOME OF OUR BEST KNOWN AMERICAN COMPOSERS.

Marion Bauer.

Only of Thee and Me.....Eva Emmet Wycoff, Corona, L. I.
Only of Thee and Me.....R. Jefferson Hall, Denver
Only of Thee and Me.....Helen Spalter, Pittsburgh
A Little Lane.....Miriam Ardini, Newark, N. J.
The Linnet Is Tuning Her Flute.....Harriet M. Snow, Chicago
Send Me a Dream.....May Dearborn Schwab, New York
Star Trysts.....May Dearborn Schwab, New York
Star Trysts.....Hilda Goodwin, New York

Mrs. H. H. A. Beach.

I Send My Heart Up to Thee.....Eva Emmet Wycoff, New York
I Send My Heart Up to Thee.....Frank Ormsby, Buffalo
The Year's at the Spring.....Edward Clarke, Chicago
The Year's at the Spring.....Suzanne Seymour, New York
June.....Lucy Gates, New York
My Sweetheart and I.....Mabel Riegelman, Long View, Tex.
Ah, Love, but a Day!.....Shanna Cumming, New York
Ah, Love, but a Day!.....Blanche Ruby, Santa Barbara, Cal.
Ah, Love, but a Day!.....Lucy Gates, New York
Ecstasy.....John M. Steinfeldt, San Antonio

Gena Branscombe.

I Bring You Heartsease.....Constance Purdy, Columbus
I Bring You Heartsease.....Eleanor Hazzard Peacock, Ypsilanti, Mich.
I Bring you Heartsease.....Bernice Hubbard, Osage, Ia.
The Morning Wind.....Penelope Davies, New York
The Morning Wind.....Florence Macbeth, Minneapolis
The Morning Wind.....Eleanor Hazzard Peacock, Ypsilanti
The Morning Wind.....Bessie Millard, Osage, Ia.
The Morning Wind.....Dorothy Carmen, New York
The Morning Wind.....Marion Smith, Boston
The Morning Wind.....Susie Dabney, Boston
Noon.....Edith Castle, Boston
The Sun Dial (cycle of four songs).....Lucille Terrell, Pittsburgh

G. W. Chadwick.

The Danza.....Mme. Schumann-Heink, New York
The Danza.....Marie Morrissey, Newark, N. J.
The Maiden and the Butterfly.....Geraldine Farrar, New York
Allah.....Edward Clarke, Chicago
Thou Art so Like a Flower.....Rosa Butt, Charlotte, N. C.
Song from the Persian.....Dorothy R. Flaten, Duluth
O Let Night Speak of Me.....Graham McNamee, St. Paul
As in Waves Without Number.....Ethel Grow, London, Eng.

H. Clough-Leighter.

O Heart of Mine.....Rhea Woodruff, Walla Walla
April Blossoms.....Marion G. Faville, Pittsburgh

S. Coleridge-Taylor.

Life and Death.....Florence Hinkle, Cleveland
Life and Death.....Louis Graveure, New York
Life and Death.....Margaret Harrison, Newark, N. J.
Life and Death.....Josephine M. Andrews, Williamsport, Pa.
Life and Death.....Harry Shultz, Okmulgee, Okla.
Life and Death.....Raymond H. McGreevy, Columbus

Arthur Foote.

I'm Wearing Awa'.....Percy Hemus, New York
I'm Wearing Awa'.....Anne Arkadij, Rochester, N. Y.
An Irish Folksong.....Merle Alcock, New York
Rest.....Lambert Murphy, Springfield, Mass.
Tranquillity.....Lambert Murphy, Springfield, Mass.
Song Like a Rose Should Be.....Lambert Murphy, Springfield, Mass.
There Sits a Bird.....Lambert Murphy, Springfield, Mass.
Requiem.....Elias Blum, Walla Walla
In Picardie.....Edward Clarke, Chicago
In Picardie.....Deane Obermeyer, Jacksonville, Ill.
Thistledown.....Deane Obermeyer, Jacksonville, Ill.

Bruno Huhn.

Invictus.....Percy Hemus, New York
Invictus.....Wallace Cox, Ossining, N. Y.
Invictus.....John Burnett, Scranton, Pa.
Invictus.....Leon Rothier, New York
Invictus.....Bradley Knoche, New Rochelle, N. Y.
Invictus.....Louis Kluge, Chicago
Unfearing.....James W. MacClain, Louisville
How Many Thousand Years Ago?.....Rosetta Key

Margaret Ruthven Lang.

An Irish Love Song.....Mme. Schumann-Heink, San Diego
An Irish Love Song.....Jenny Dufau, New York
Into My Heart.....Alice Bates Rice, Boston
Chimes.....Alice Bates Rice, Boston
An Irish Mother's Lullaby.....Elizabeth Wilbur, Osage, Ia.
A Song of the Lilac.....Alice Bates Rice, Boston

Walter Lewis.

Dear Heart of Mine.....Robert F. Wakefield, Charlotte, N. C.
Dear Heart of Mine.....Earl Waldo, Meadville, Pa.

Frank Lynes.

Paul Revere's Ride (An Interpretation of Longfellow's Poem),
David Bispham, New York
Goodbye, Summer.....Harry Farley, Meadville, Pa.

Ward Stephens.

Summertime.....Mme. Buckhout, New York
You and I.....Mme. Buckhout, New York
Be Ye in Love with April-tide?.....J. Ellsworth Sliker, New York
Separation.....Harriet Buck, Chicago
Separation.....J. Ellsworth Sliker, New York
The Rose's Cup.....Henrietta Turell, New York
The Rose's Cup.....Rosa Butt, Charlotte, N. C.
The Rose's Cup.....Edna Bond, Osage, Ia.
Hour of Dreams.....Henrietta Turell, New York
(Advertisement.)

MENDELSSOHN GLEE CLUB CELEBRATES FIFTIETH BIRTHDAY.

Distinguished New York Musical Organization Dines, Indulges in Music and Speeches at Waldorf-Astoria Hotel and Listens to Music and Speeches at Los Angeles Ellis Club Over the Transcontinental Telephone Wires—A Notable Event.

Wednesday, February 9, was a red letter day—or rather evening—in the annals of the Mendelssohn Glee Club of New York. Few musical organizations live to celebrate their fiftieth birthday, but this was the privilege of the Mendelssohn Glee Club on that date. A golden anniversary dinner was held at the Waldorf-Astoria Hotel, arrangements for which were made by the following committee with Howard S. Borden as chairman and William P. Young, secretary: Jerome R. Allen, Emil Asker, Lennox Barnes, Horatio J. Brewer, J. Holmes Butler, Clifford Cairns, Frank B. Carland, Newcomb B. Cole, C. H. Conner, Frank Croxton, H. E. Distelhurst, George Featherstone, Edwin M. Fulton, John T. Gillespie, Wilfred Glenn, W. Glasgow Greene, Charles D. Hart, Hugh Herndon, Frederick L. Higgins, Frederick C. Hilliard, Frank L. Hilton, Harvey W. Hindermeyer, C. Judson House, Jackson C. Kinsey, J. Warren Knapp, Arthur Knox, Louis Koemmenich, Walden L. Laskey, Louis F. Leland, J. E. McGahan, Willard H. MacGregor, William W. Mallory, Joseph Mathieu, Ferris J. Meigs, Reed Miller, Taylor More, Kenneth M. Murchison, Charles Olson, Harold N. Pratt, Benjamin Prince, Edgard Pouch, J. Clark Read, Allan Robinson, George E. Roosa, Charles E. Sholes, George G. Schreiber, Harvey Self, Frederic K. Seward, Louis Morris Starr, Nelson D. Sterling, William Denham Tucker, Allan G. Waterous, William J. Whitaker and William Wield.

At seven o'clock the members of the club to the number of 350, with their ladies, assembled at the tables in the grand ballroom, while the gallery above held 100 lady guests privileged to join in the "feast of soul" if not the more substantial viands served below. The menu was most amusingly gotten up, there being a set of caricatures introducing photographic portraits of various members of the club to illustrate the delicacies which made up each course. After full justice and a bit over had been done to everything provided (the active members of the club interrupting their dinner long enough to provide one number while the long series of good things was being served), Frederick A. Stokes, the toastmaster, called the gathering to order, and with a very happy speech introduced the first speaker of the evening, the Hon. Job E. Hedges, who was followed by the Rev. William Pierson Merrill.

Then came the great distinctive feature of the evening, the first transcontinental exchange of courtesies between musical clubs in the history of America. Through the courtesy of the American Telephone and Telegraph Company, arrangements had been made to establish communication between the ballroom of the Waldorf-Astoria, where the Mendelssohn Glee Club and its guests were assembled, and the clubhouse of the Gamut Club at Los Angeles, Cal., where a similar gathering—though not a golden anniversary—of the Ellis Club of Los Angeles was assembled waiting to hear from New York.

At 9:40—New York time—W. F. Schmidt, of the New York Telephone Company, made a short address to the Mendelssohn Glee Club and its guests on the subject of "The Triumph of Science—the Transcontinental Telephone Line," his remarks being accompanied by appropriate moving pictures. Each person in the great ballroom, including the guests in the gallery, was provided with a receiver, and promptly at 10 o'clock communication was established by the way of Pittsburgh, Chicago, Omaha, Denver, Salt Lake City and San Francisco. The transcontinental program was presided over by H. W. Kessler, of the New York Telephone Company, and was as follows:

Roll call of principal cities along the route of the Transcontinental Telephone Line.

Solo at New York to Los Angeles, Hello! Frisco.

Harvey W. Hindermeyer,

With the Club joining in the "repeat."

Response from Los Angeles, Hello! New York.

Frederick A. Stokes, presiding at New York, exchanges greetings with Judge Walter Bordwell, presiding at the Ellis Club gathering in the Gamut Club, Los Angeles.

The Stein Song.

Sung by Mendelssohn Glee Club in New York to Los Angeles.

President Howard S. Borden, of the Mendelssohn Glee Club, congratulates President James Slauson, of the Ellis Club, at Los Angeles, on this the occasion of the first Transcontinental concert; with reply by President Slauson.

Solo, Israel.

Sung by Clifford Lott, of the Ellis Club, from Los Angeles.

Song, The Two Grenadiers.

Sung by Herbert Witherspoon from New York.

Hon. Job E. Hedges, in New York, exchanges greetings with J. S. Mitchell, president Los Angeles Chamber of Commerce.

Louis Koemmenich, conductor Mendelssohn Glee Club in New York, talks with J. B. Poulin, conductor of Ellis Club, Los Angeles.

So'o, The Drummer Boy.

Sung by Reed Miller from New York.

Solo, Oh! Golden Sun.

Sung by G. Hayden Jones from Los Angeles.

Song, Prayer of Thanksgiving.

By Mendelssohn Glee Club.

The Roar of the Pacific Ocean at Seal Rocks, San Francisco.

Accompanied by motion pictures in New York.

Musical selection, Star Spangled Banner.

Produced by Sousa Victrola Record at San Francisco.

Good-night call of principal cities along the route of the Transcontinental Line.

Thanks to the care exercised by the telephone company officials, the connection was wonderfully clear and distinct, and this most unique and interesting feature was thoroughly enjoyed by all. A quite remarkable occurrence was the recognition on the part of one of the older members of the Mendelssohn Club of the voice of Clifford Lott over the telephone from Los Angeles. As Mr. Lott began to sing, one of the diners exclaimed, "That man's voice sounds familiar. Ask him whether he was ever a member here." Inquiry was made and Mr. Lott acknowledged that he had belonged to the Mendelssohn Glee Club several years ago. This well illustrates the clearness and accuracy with which the sounds were transmitted way across the continent.

At the conclusion of the transcontinental program, which occupied a full hour, Reed Miller, the well known New York tenor, sang a solo which was received with great applause and then the club followed with "M. G. C.," the words of which were written for the occasion by Horatio J. Brewer and set to music by Louis Koemmenich, the distinguished conductor who is the present musical leader of the club. The words are as follows:

Fill the beaker! Lift it high!
Let the toast ring strong and free,
Echoing from earth to sky—
Hail! The first half century of M. G. C.

What are fifty years? But nil!
Time is short and art is long,
Fifty more shall find her still—
Champion in the field of song: our M. G. C.

Chorus:
Hail! Hail! Hail! to M. G. C.
Lower the goblet, hush the lay,
Silent be the toast we give
Brothers who have passed away,
Ever may your mem'ry live with M. G. C.
Hush! Hush! voices echo: M. G. C.
Raise again the goblet bright,
Fill it with the foaming wine;
Out of shadows into light,
See the sparkling bubbles shine for M. G. C.
Hail! Hail! Hail! M. G. C.

About midnight the gathering broke up after one of the most enjoyable evenings which the club has ever known. It was a truly memorable occasion, this fiftieth anniversary of the Mendelssohn Club, something of which any musical organization in the world might well be proud.

A glimpse at the history of the club will not be out of place. The nucleus of the organization now known as the Mendelssohn Glee Club was formed during the winter of 1865-1866, although it was not formally organized under that name until May 21, 1867. A few gentlemen, lovers of choice music, met in their homes for evenings of song. The name first adopted was the Amateur Musical Association. The leader was one of the number, Mr. Schimpf. These are the men who composed that company:

Leader, Mr. Schimpf; first tenors, C. G. Bush, R. Bellos, John Ward; second tenors, H. B. Fay, C. H. Scott, O. P. C. Billings; first basses, C. H. Woodruff, G. A. Bostwick, Mr. Martinez, J. F. Ruggles; second basses, H. Howland, F. C. Bowman, N. Luqueer, Mr. Green.

Upon organizing at the date given above they chose as conductor Joseph Mosenthal, a musician of repute, and organist in one of the then prominent churches of New York.

The club gave its first concert in Dodworth's Hall, at 806 Broadway, where it remained until early in 1870, when old Lyric Hall was chosen. Finding these quarters inadequate, it removed in 1871 to Irving Hall, in which concerts were given until December 7, 1875, when it came further up town to Chickering Hall, at Eighteenth street and Fifth avenue. This was in the heart of the social center of the city at that time. The club took up its home for rehearsals in quarters on Fifty-fourth street, west of Sixth avenue. In 1891, Alfred Corning Clark, a warm friend of the Mendelssohn Glee Club, erected for the use of the club the buildings bearing its name at 113-119 West Fortieth street. In these commodious quarters and delightful auditorium the club gave its concerts until, in 1911, the building was removed to make way for a tall mercantile structure.

Since that time the club has made its headquarters in

Rumford Hall, East Forty-first street, giving its concerts first in Aeolian Hall and later in the Astor Concert Hall.

In these years the Mendelssohn Glee Club has had on its active list many of the most noted American opera, concert and oratorio soloists. Among its members are business and professional men, lovers of the best music, with an ambition to excel in its production. The active membership is limited to sixty, and the associate membership 150. Admission to the club's concerts is upon invitation of members of the five classes, honorary, life, active, retired and associate.

In 1871 the club visited Boston, giving a concert in Horticultural Hall. As a result of this appearance the present Apollo Club of Boston was organized. That club, in celebrating its twenty-fifth anniversary in 1896, invited the Mendelssohn Glee Club to a second visit and a joint concert was given at that time in Music Hall. On February 8, 1876, the Mendelssohn Glee Club entertained the Orpheus Club of Philadelphia, at Chickering Hall in New York. This visit was returned in 1896, when a joint concert was given in Philadelphia.

During its history many prominent soloists have sung for the club. Clara Louise Kellogg was soloist on the evening of April 7, 1876; Emma Thursby, April 17, 1877; and Henrietta Beebe, April 23, 1878.

The club's conductors have been: Joseph Mosenthal, 1867-1896; Arthur D. Woodruff, 1896; Edward MacDowell, 1896-1897; Arthur Mees, 1898-1904; Frank Damosch, 1904-1909; Clarence Dickenson, 1909-1913; Louis Koemmenich, 1913.

A complete list of the club's presidents includes: Francis C. Bowman, 1867-1869; Horace Howland, 1869-1877; Townsend Cox, 1877-1881; Horatio J. Brewer, 1881-1883; Robert H. Robertson, 1883-1894; Horatio J. Brewer, 1894-1897; Frederick A. Stokes, 1897-1900; Allan Robinson, 1900-1906; Benjamin Prince, 1906-1912; Horatio J. Brewer, 1912-1915; Howard S. Borden, 1915.

The Ellis Club of Los Angeles, like a great many other musical clubs on the Pacific Coast, is a very lively organization. Its conductor for the past fifteen years has been Jean Baptiste Poulin, a native of Quebec, Canada, but who has been identified with music in California for a great many years past.

The Ellis Club was organized in 1888, its first concert being given in July of that year. The moving spirit in the organization was Charles J. Ellis, Esq., a Harvard graduate, a lawyer by profession, a highly educated and accomplished gentleman, a connoisseur in music and art, and, because of his gentle and attractive manner and his efficiency as an executive, was beloved and trusted by all. From the beginning, and until his death in 1907, he was an executive officer of the club. At first the organization was small, consisting of about thirty-two singing members. At present the singing membership consists of 100, all amateurs. It is supported entirely by the annual dues of associate members. The club has never sought to commercialize its reputation, but has existed, and still exists, solely as a social organization. It is noted for its painstaking, diligent effort to produce in the most artistic manner the best music written for male voices, and has wide renown for unusual success. The officers for 1915-1916 are: James Slauson, president; Fred. A. Walton, vice-president; W. Jarvis Barlow, vice-president; Walter Bordwell, executive president; Herbert D. Alfonso, secretary; Louis Zinnamon, treasurer; E. P. Cherarton, librarian.

The MUSICAL COURIER enjoyed the privilege of having representatives present at both ends of this transcontinental celebration. A full account of this same celebration as viewed from the Los Angeles end will appear in an early issue, as soon as received. (Extracts from the after dinner speeches at the New York end appear on another page of this issue.)

William Thorner's Housewarming.

William Thorner, the vocal teacher, invited a number of his friends to a housewarming at his studio, at 2130 Broadway, New York, last Thursday evening. Mr. Thorner recently added several rooms to his studio, and this was the occasion of the opening of the same. The evening was a most enjoyable one, beginning with dinner, at which some thirty guests participated.

Among those present were Adamo Didur, Luca Botta, Alfred Seligsberg, Mrs. F. H. Snyder, Ina Grange, Dr. and Mrs. Sarlabous, Mrs. and Miss. Follis, Mana Zucca, Mrs. Fountain, Mrs. Gobert and a number of Mr. Thorner's students.



Photo by Drucker & Co., New York.

GOLDEN ANNIVERSARY DINNER OF THE MENDELSON GLEE CLUB OF NEW YORK AT THE WALDORF-ASTORIA HOTEL, FEBRUARY 9, 1916.

(See story on page 28.)

LOCAL SOLOIST CHOSEN FOR NEWARK'S MUSIC FESTIVAL.

Out of Seventeen Applicants Entered in Pianists' Contest, Only Four Taking Part at the Second Trial, Eighteen Year Old Boy Is Chosen—Fifteen Hundred Persons Crowd Large Auditorium to Hear the Contestants.

NOTES OF THE VARIOUS NEW JERSEY CITIES.

Newark Musicians' Club Active.

691 Broad Street,
Newark, N. J., February 14, 1916.

Arthur Klein, the young pupil of Sigismund Stojowski, of New York, and formerly a pupil both of Ethel Leginska and Miss Colgate, also of New York, was awarded the honor last Wednesday night of appearing as local soloist on the final program of the monstrous music festival to be held in the Newark armory next May.

Last year at Newark's first festival a singer was chosen as the local soloist, so this year it was decided to limit the contest to pianists, the applicants to be under twenty-five years of age and residents of Essex and West Hudson counties.

As reported in last week's issue of the *MUSICAL COURIER* the first trial brought out seventeen applicants. At that time four were selected to try again, the second contest taking place last Wednesday night in the Burnet Street School auditorium. The four who appeared the second time were Ester Block, pupil of Mrs. Mandel Svet, Newark; Mabel Baldwin, pupil of Irvin Randolph, Newark; Nelson Oertel, pupil of Alexander Berne, Newark, and Arthur Klein, pupil of Sigismund Stojowski, New York. The judges were Carrie Ysaye, pianist, and niece of Eugen Ysaye, the violinist; Clarence Lucas, the well known composer, critic and writer, and Franke W. Harling, the composer of "The Miracle of Time" which Josef Stransky, Louis Koemmenich and C. Mortimer Wiske, as judges, recently selected as one of the three best cantatas submitted in the New Jersey Tri-City Festival \$500 prize contest.

On Wednesday evening the regular rehearsal work of the large chorus, which is preparing for the May festival, occupied the first part of the evening. At 9.30 o'clock, with the room crowded, many standing, the contest began.

Arthur Klein was the first to perform, and with the assistance of Bernard Kessner at the second piano, gave a splendid interpretation of Beethoven's C minor concerto. Ester Block then offered Mendelssohn's G minor concerto, which was also well played with the aid of Pearl Weinstein at the second piano. Mabel Baldwin performed in delightful fashion the first movement of the G minor concerto of Saint-Saëns, with her teacher, Irvin Randolph at the second piano, and Nelson Oertel, also assisted by his teacher, Alexander Berne, played the Liszt D flat concerto. Each one displayed excellent technique, good tone and splen-

did interpretation, and so nearly alike were all four that it was not an easy matter to choose a winner.

However, in announcing the decision of the judges, although Mr. Harling awarded the principal honor to Arthur Klein, he also bestowed upon Mabel Baldwin honorable mention. All were heartily applauded. According to the rules of the contest, Arthur Klein will not be permitted to play in public in Newark until after the close of the festival, May 4.

NEW JERSEY STATE ASSOCIATION OF MUSICIANS TO MEET AGAIN SATURDAY.

Saturday afternoon at three o'clock, in the rooms of the Newark Musicians' Club, 847 Broad street, the second meeting of the New Jersey State Association of Musicians will be held. Although about forty delegates from various parts of the State were present at the initial gathering on January 29, it was believed at that time that every city and town should be represented before any definite steps ought to be taken. So it was decided to hold this second meeting, and with the many letters distributed all over the State and each of the organizations represented working, it is believed a very large number will be present.

Readers of the *MUSICAL COURIER* will remember that a report of the first meeting appeared in the *MUSICAL COURIER*, issue of February 3, but it might do well to state again briefly what took place at that time. While the selection of a name was an important matter, the meeting resulted principally in a discussion of the advantages of the new organization. These advantages were classed under three heads—social, educational and commercial. The question of classes of membership, whether or not non-professionals might be admitted as members, and how and where to secure the additional members needed, were all points considered.

At this second meeting next Saturday all of these same subjects are to be discussed again, however, with a still more representative gathering present this time to join in the discussion. Plans for a May convention will be considered also and preliminary arrangements made for a permanent organization.

Musicians from all parts of the State of New Jersey, regardless of other affiliations, are urged to be present at this meeting, or to write the secretary—Robert Atwood, 847 Broad street, Newark—of their approval or disapproval of the plan. These letters will be read at the meeting.

During the past week letters have been spread all over the State, sent out by the various delegates and signed by them personally. This letter, which explains the scheme somewhat in detail, is as follows:

The New Jersey State Association of Musicians has just been formed for the purpose of bringing together annually, if not more often, the musicians and music lovers of this State in an effort to arouse a greater interest in music as well as to offer the many advantages which only such an organization can make possible.

This society can mean a great deal to its members as well as to the different cities and to the State. By means of an annual convention, through the various meetings, luncheons, banquets and other affairs of a social nature many new acquaintances will be made and many pleasant times spent together.

Educationally, the proposed lectures, addresses and concerts will be of great value. An interchange of ideas and methods of teaching must also prove beneficial.

Commercially, the publishing of a state directory of musicians, the

substituting of additional orchestra men where possible from other New Jersey cities in place of those from New York, the advertising value to the individual, the increase of pupils for the teacher as a result of the movement to build up music throughout the State, the publicity to the various cities concerned, and the possibility of making New Jersey a great music center, are all matters of particular importance.

It is planned to embody many of the ideas of the different State federations of clubs, and the various State music teachers' associations, without touching upon the subjects with which they are having so much difficulty. This is to be an independent organization formed in the interest of both the musical societies and the individual musicians.

The next meeting of the association will be held in the rooms of the Newark Musicians' Club, 847 Broad street (opposite Central Railroad depot), Newark, on Saturday afternoon, February 19, at 3 o'clock. At this time it is expected that arrangements will be completed for a May convention.

In order to make this new society a representative one, the cooperation of all the musicians throughout the State is necessary. For this reason you are especially urged to attend if possible. The Newark Musicians' Club has arranged an informal musical program in the evening and invites you to be present.

As it is impossible for the secretary to reach all of the musicians, the association will appreciate any effort you may make to inform others of this meeting or to enlist new members.

Trusting you will inform the secretary or let me know if we can expect you on February 19, I remain,

Very truly yours,

ROBERT ATWOOD, secretary pro tem,
847 Broad street, Newark, N. J.

NEWARK MUSICIANS' CLUB'S MONTHLY PROGRAM.

Last Saturday night the Newark Musicians' Club held its monthly musicale in the club rooms, 847 Broad street. The hall was crowded as usual and the audience was again made up of the best musical talent known to the Oranges, Newark and surrounding territory. The program follows:

Vocal quartet—

Bridal Blooms (from the Rosemaiden).....Cowan
May Time (madrigal in ancient style).....Stewart
May Korb, Mary Potter, Ernest Burkhardt, Elmer Ross.
James Philipson, director.

Violin solos—

Viennese Popular Song.....Kreisler
The Village Dance.....Burleigh
Mary Bradin.

Contralto solo—

Erwartung, op. 2, No. 1.....Schoenberg
The Green River.....Carpenter
Belle Tiffany Sutherland.

Piano solo, Sonata, op. 27, No. 1.....

Beethoven
Eugene Joyner.

Soprano solo, Stolen Wings.....

Willeby
May Korb.

Harp solos—

La Gitana.....Hasselmann
Legende.....Zabel
Irma Seibert.

Tenor solo, The Jasmine Door.....

Scott
Ernest Burkhardt.

Louis Minier, Alexander Berne and James Philipson were the accompanists.

The club now has a membership of nearly two hundred musicians, and judging from the rapidity in which applications are being received, the membership will doubtless double itself before long. At the last meeting of the board of governors, this past week, ten new members were elected and there are many more names still in the hands of the membership committee. Every Saturday night, with the exception of the second Saturday night of each month, will be "open house" in the club rooms, when an attractive program will be arranged for the members.

T. W. A.

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MEMPHIS BEETHOVEN CLUB

HEARS YOUNGER MEMBERS.

Anticipated Attractions Include Opera and Symphonic Programs.

Memphis, Tenn., February 7, 1916.

Interest in the Saturday free matinee recitals of the Beethoven Club is never lacking when as artistic a program can be heard as the one arranged by Mrs. R. A. Street and given yesterday at the Goodwyn Institute. Some of the younger members of the club were heard and received an ovation.

The first number, a Beethoven symphony for two pianos, was beautifully played by Misses Trudeau, Armistead, Schlemmer and Mrs. Terry.

Mrs. David L. Griffith's singing of a difficult aria, "Toi que j'aime," from "Robert le Diable," Meyerbeer, was followed by an encore by Hawley. Her second numbers, "O Lovely Night," Ronald, and "Spring Greeting," by Mary Helen Brown, were unusually attractive.

Virginia Roush gave two piano numbers, "Rigoletto," Verdi-Liszt, and "Morning," by Grieg. Miss Roush plays well and with a great deal of ease and confidence.

A Chopin "Rondo," arranged for two pianos, played by Miss Trudeau and Mrs. Terry, brought forth much applause. Both are heard all too seldom.

A very fitting close to the program was the prologue from "Pagliacci," by Richard Martin, who always sings well.

Birdie Chamberlin, the club's able accompanist, added much to the success of the afternoon.

MUSICAL COURIER EDITOR EXPECTED IN MEMPHIS.

Leonard Liebbling, editor of the *MUSICAL COURIER*, and Rene Devries will be in Memphis early in February.

BOSTON GRAND OPERA AND PAVLOWA.

The Boston Grand Opera Company and Pavlova Ballet Russe is to come to Memphis for a brief engagement, beginning February 16, at the Lyric Theatre.

MINNEAPOLIS ORCHESTRA'S VISIT ANTICIPATED.

The Minneapolis Symphony Orchestra concert is being eagerly anticipated, and Thursday morning, Mrs. Jacob Bloom will give a "Symphony Study" before the members of the Musical Culture Class.

MRS. A. DENNY DUBOIS.

FRANCES ALDA AND ALBERT

SPALDING DELIGHT BILTMORE AUDIENCE.

Metropolitan Opera Prima Donna and Noted Violinist Prove Star Attraction at Fashionable Morning Musicales.

The seventh Biltmore Musicales, under the management of R. E. Johnston, Friday morning, February 17, presented a most interesting program, participated in by Frances Alda, Albert Spalding and Paderewski.

Mr. Spalding's first group won applause from the audience so hearty and persistent that he was compelled to respond with two encores. Then came Mme. Alda, with a group of three songs, sung so artistically that she was compelled to follow Mr. Spalding's example and give two additional numbers as well. After further solo groups the two artists joined in an aria, "Le Nil," by Leroux, with Mme. Alda singing to Mr. Spalding's obligato, which was so much liked by the audience that it had to be repeated immediately.

Were it not that Mr. Paderewski's name appeared on the program, one would easily have mistaken the occasion for an exclusive "Alda-Spalding" recital. However, at 12:45, after one hour and three-quarters of music, the pianist, who had specially requested to be placed at the end of the program so that he might not be compelled to alternate with the other artists, began the Beethoven sonata in F flat minor, adding numerous encores.

Leopold Godowsky's Program.

The program of the recital which Leopold Godowsky will play at Aeolian Hall on Thursday evening, February 24, in aid of the American College for Girls at Constantinople is as follows:

Carneval Schumann
Ballade in form of variations on a Norwegian theme Grieg
Two Songs Without Words Mendelssohn
Third Ballade, A flat Chopin
Second Scherzo, B flat minor Chopin
Serenade, from Miniatures, op. 92 Rubinstein
Berceuse Liadow
Poeme, op. 32, No. 1, F sharp Scriabine
En Automne Moszkowski
Symphonic Metamorphoses of Johann Strauss, Künstlerleben
(by request) Godowsky

Farrar and Assisting Artists in Dallas.

Dallas, Tex., January 29, 1916.

The second of the series of concerts given by the Mozart Choral Club and Orchestra took place at the Fair Park Coliseum on the evening of January 12, when Geraldine Farrar and her assisting artists were presented.

This soprano was greeted with a storm of applause, as she stepped out on the stage, and this was repeated after every number, especially so after she finished the "Habenera" from "Carmen," in which she was at her best.

After the German group, amid much applause, Miss Farrar came back, much to the delight of her audience, to play her own accompaniment to "Annie Laurie," which she sang with a sweetness and charm that appealed to all. Concluding with the "Un bel di" from "Madame Butterfly," which she sang with a tremendous amount of feeling and style, Miss Farrar was obliged to respond with just a few words expressing her heartfelt thanks and appreciation of so cordial a reception in Dallas, and her regret at inability further to tax her strength, as she sang here for the first time after an attack of the grippe, which forced the cancellation of several previous engagements.

The assisting artists, Reinald Werrenrath, baritone; Ada Sassoli, harpist, and Richard Epstein, accompanist, certainly won their full share of appreciation. Mr. Werrenrath is a singer of refinement, and has a rich, resonant

baritone voice which rang clear and true. His first aria, "Hear Me, Ye Winds and Waves," by Handel, was delivered with dramatic fervor and artistic finish. His next was a group of songs by Strauss, Grieg and Sinding. As a response, Mr. Werrenrath gave the familiar "Danny Deever," by Kipling, set to music by Walter Damrosch.

The harp solos by Ada Sassoli were indeed a treat to everyone. She was well received and graciously applauded.

Richard Epstein furnished excellent accompaniments for the singers.

In the numbers rendered by the Mozart Choral Club and Orchestra under the direction of Earle D. Behrends, careful training and conscientious work were reflected upon the director as well as upon each member individually.

R. H. G.

WYNNE PYLE'S NEW YORK DEBUT, FEBRUARY 17.

Pianist Believes In Preparedness.

Preparedness for opportunity is the working motto of Wynne Pyle, the pianist, who is to make her American debut at Aeolian Hall, New York, this afternoon, February 17. "Opportunity comes to every artist," Miss Pyle claims. "But one must be ready for it." And it was owing to a strict adherence to her own artistic working principles that Miss Pyle is today a recognized artist throughout Germany, her opportunity having come unexpectedly five years ago, when she was asked to replace a friend at short notice as



Photo by Ira L. Hill's Studio, New York.

WYNNE PYLE,
Pianist.

soloist with the Blüthner Orchestra in Berlin. If she had not been prepared to take her chance when offered, the probabilities are she would still be touring Europe without her present name and fame.

The pianist comes back to this country another made in Europe American artist. She was born in Texas, her family having been among the first white settlers in that part of the country. She studied music as a child, merely for the joy of it and never with any idea of taking up a professional career. But during her tourist trip abroad, made to avoid the otherwise "inevitable" coming out here, she availed herself of the opportunity of studying with Harold Bauer in Paris and with Alberto Jonas in Berlin. It was this latter master who was indirectly responsible for her professional debut and who predicted that her name would number among the leading pianists.

As far as Germany is concerned, his prediction has come true. Miss Pyle's success was instantaneous. "A masterful performance," applauded the Continental Times. And the other Continental critics rallied to her praise. "A conspicuous talent which will henceforth attract much attention," the *Tägliche Rundschau*; "It will be worth while to remember her name," the *Lokal Anzeiger*; "Destined to become one of the greatest artists," the *Allgemeine Musik Zeitung*. These are a few of the tributes paid her. The

artist found herself in demand in recital as well as solo work following her debut. In the five years that she has been playing abroad her name has been associated with many notable symphonic organizations, including the Berlin Philharmonic Orchestra.

Miss Pyle's real ambition is to be loved by her own countrymen. The artist is to have her trial hearing this afternoon at Aeolian Hall, to be followed by recital dates in Boston on the 24th and Chicago on the 29th. Her New York program includes:

Moment Musical, op. 44, No. 2 Schubert
Sonata, op. 81a Beethoven
Variations on a Theme of Paganini (first and second books) Brahms
Fantasietücke Robert Schumann
Vallée des Cloches Maurice Ravel
Concert Etude in E flat Paul de Schlozer

BEETHOVEN SOCIETY GIVES FOURTH MUSICAL.

Good Voices and Artistic Work on Program.

On the afternoon of February 12 the Beethoven Society held its fourth musicale in the Astor Gallery of the Waldorf-Astoria. It is the aim of the Beethoven Society to bring out real American talent, and this it does by presenting at least one of its proteges at these musicales. In connection with this, a word must be said of its latest product, Augusta Wrensch, a contralto of fine quality. Miss Wrensch, still a mere girl, is a member of the Beethoven Choral Society and possesses a remarkable voice for one so young. It is delightfully mellow, the low range being especially good. Miss Wrensch undoubtedly has a future. Her program consisted of the following numbers: "Der Lenz" (Hildach), "In a Garden" (Hawley), "Maiden and Butterfly" (D'Albert), "Melisande in the Woods" (Goetz). Part II, "Elegy" (Massenet), "Rainbow" (Taylor), "Brownies" (Leoni).

Lillian Eubank, a lyric soprano, has a lovely voice and charming personality. Her selections were: Aria, "Il est doux, il est bon," from "Herodiade" (Massenet); prelude (Ronald); "A Spirit Flower" (Campbell-Tipton); "Ecstasy" (Rummell).

Piotra Wiza's group of Russian songs was a unique treat. His voice is powerful and his enunciation good. He sang: "Eri tu," from "Un Ballo in Maschera" (Verdi); "Hola, Hola" (Rzepko); "Jashowa dola" (Niewiadomski); and "Piesn Stanislaw" (Moniuszko).

Albin Antosch, cellist, is an artist. His interpretation of Popper's Hungarian rhapsodie was noteworthy. "Spinnlied," by the same composer, was delightful, its queer little theme giving one the intended impression of the whirl of the spinning wheel throughout.

On account of the indisposition of the president, Mrs. James Daniel Mortimer, the meeting was opened by a fellow officer, who presented the guests of honor, Mesdames Harry Hastings, Thomas Slack, Cora Wells Trow, James McCullagh and Ralph Trautman.

The society recently selected Louis Koemmenich, the well known conductor of the New York Oratorio Society, for its director.

FOUR FAVORITE ARTISTS IN CONCERT.

Criterion Quartet Sings at Bloomfield.

On Monday evening, February 7, the Criterion Quartet of New York gave a delightful program before a large and appreciative audience at Bloomfield, N. J. The quartet numbers consisted of "Hark the Trumpet" (Buck), "Twilight" (Buck), "De Sandman" (Protheroe), "The Drum" (Archer Gibson), and an arrangement of the "Lucia" sextet. The artist members of the quartet are John Young, tenor; Horatio Rensch, tenor; George Reardon, baritone, and Donald Chalmers, basso. Each appeared individually on the program, so that the audience was able to judge of their personal merits. Mr. Young sang "Beloved, It Is Morn," by Aylward; Mr. Reardon pleased in the prologue to "Pagliacci"; Mr. Rensch was heard in Johnson's "The Rose," and the same composer's "The River and the Sea," and Mr. Chalmers delighted every one with his singing of "A Song of Steel," by Spross. The individual vocal skill of the members naturally produced an excellence of ensemble. Winifred Mayhall, at the piano, played good accompaniments.

Florence Stickwell Strange, contralto, was the assisting artist and sang numbers by Saint-Saëns, Bartlett, Kramer, Busch and Mrs. Beach with much success. Ella Backus-Behr played her accompaniments in a sympathetic manner.

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JULIA CULP GIVES IMPRESSIVE LIEDER RECITAL IN CHICAGO.

Noted Artist Will Give Another Recital in April—Mrs. Beach with Chicago Symphony Orchestra—Eighth Orchestral "Pop" Concert Draws Another Large Audience—Many Paragraphs Covering Local Musical Doings of a Week.

Chicago, Ill., February 12, 1916.

More exquisite Lieder singing than that offered by Julia Culp on Sunday afternoon at the Illinois Theatre has seldom been heard in this city. Mme. Culp's singing has variety of color, great beauty, and withal she has such a pleasing personality that one is charmed with everything she does. The program included a Schubert group, delivered with great feeling, true musicianship and extraordinary interpretative power. Two other groups followed, and Miss Culp displayed in each number rare skill and unusual vocal charm. The artist won each hearer and at the conclusion of the program added three encores.

It was a pleasure to note in the program an announcement to the effect that Mr. Neumann has arranged to have Miss Culp sing again in April, her recitals being rare musical treats.

MRS. BEACH WITH CHICAGO ORCHESTRA.

Last week the Chicago Symphony Orchestra soloist created more than passing interest by reason of her preeminence in the creative realm of musical art, Mrs. H. H. A. Beach, pianist-composer. Mrs. Beach played her own concerto in C sharp minor, op. 45. This was presented in a most interesting manner with a well polished technical equipment and a lovely touch. The second movement of the work proved to be exceptional from the viewpoint of exquisite melody, and the last movement completes in a most fitting manner a splendid work.

The audience became enthusiastic over the distinguished woman, her performance and her impressive composition. Bach's suite in B minor, No. 2, opened the program and

was magnificently played by the orchestra, under Frederick Stock's baton. The Schubert symphony, No. 10, in C major closed the concerts.

WALTER SPRY'S ANNUAL RECITAL.

Walter Spry will give his annual recital, assisted by Samuel Gardner, violinist, Thursday evening, February 17, in Recital Hall, Fine Arts Building.

ORCHESTRA GIVES EIGHTH "POP."

There can be no doubt as to the success of the series of "popular" concerts given by the Chicago Symphony Orchestra, which have been increased to ten in all this season, as on each occasion large and exceedingly enthusiastic audiences attend. The success, of course, is due to the programs that Mr. Stock presents and the manner in which his men perform. Last Thursday evening, February 10, the eighth concert of the "pop" series, the program opened with the march from Wagner's "Tannhäuser," and no more beautiful reading of it could have been given. Following that came the andante from Beethoven's fifth symphony, German's three dances from "Henry VIII," Schubert-Lux's "Ave Maria," and the Grieg suite, "Sigurd Jorsalfar," finished the first part of the program. After the intermission the orchestra gave splendid readings of Godard's "Poetic" scenes; Moszkowski's "Cortege Fantastique"; Johann Strauss' waltz, "Legends from the Vienna Woods," and Italian capriccio of Tchaikowsky. And the large audience left the hall refreshed and delighted after the evening's "festivities."

IRIS PENDLETON IN CHICAGO.

Iris Pendleton was a visitor at this office this week upon his return to Chicago, where he recently opened a musical bureau in the Tower Building. Mr. Pendleton told a MUSICAL COURIER representative that after a long booking tour, which is just closed for the season, he will remain for a week or so in Chicago, and then go out for the next season's booking tour. The first week of March will see Mr. Pendleton in New York City, where he will go in the interest of some of his artists.

RICHARDSON-TALLERICO JOINT RECITAL.

Pasquale Tallerico, the young American pianist who won first honors in the American Composers' contest promoted by Glenn Dillard Gunn, here in Chicago, renewed a most favorable impression when he appeared in recital at Central Music Hall, last Sunday afternoon. The occasion

was the third of this season's series under the direction of the American Cooperative Association. Isabel Richardson, soprano, appeared jointly with Mr. Tallerico.

Of Mr. Tallerico's technic it may be stated that he easily meets every demand made upon a pianist in all the range of piano literature. His work bears the stamp of authority; his tone is agreeably full and beautiful. In short, he has all of the assets valuable indeed to the artist with a real message to deliver. The MacDowell "Sonata Tragica" was the medium chosen for the expression of Mr. Tallerico's pianistic ability in opening the program. The audience was responsive to the point of enthusiasm. The Chopin ballade in G minor, and the twelfth Hungarian rhapsody of Liszt was played with wizard-like technic.

Miss Richardson opened her share of the program with the Brahms "Das Mädchen," sung in the original, followed by "Die Mainacht," another charming Brahms song. Miss Richardson enhances her message to the audience by the clear enunciation with which she presents the text. Her Chaminade "Si j'étais Jardinier" proved her French diction to be indeed admirable. Miss Richardson's voice is one of flexibility and the timbre is distinctive in that it is decidedly different from the usual voice.

ILLINOIS ATHLETIC CLUB SERIES.

The Illinois Athletic Club, through the management of Sandor Radonovitz, is featuring a series of Sunday afternoon musicales at four o'clock, in the club dining room.

Last Sunday afternoon, Hazel Eden, of the Chicago Opera Association, and Warren Proctor, of the same organization, were the soloists. Miss Eden placed her audience, largely composed of laymen, in a happy frame of mind by offering a melodious and somewhat dazzling waltz song by a heretofore unknown composer. The morceau as she sang it proved most delightful.

Miss Mudge's two operatic arias were given an interpretative interpretation—the Puccini "Visi d'Arti" evoked enthusiasm, while the "Page's Serenade," by Godard, was equally well liked. Bird songs of Lehmann and Nevin completed her program.

Warren Proctor appeared to be at his best this afternoon. His first group consisting of four songs received an ovation. The "Possession," by Clough-Leigher, and MacDermid's "If You Would Love Me" were splendidly rendered. The charming little Irish love song, "Duna," given by Mr. Proctor as an encore, was much liked.

Warren Proctor's voice is big and beautiful, his range is remarkable, and the scale perfectly even. He shades finely and sings with authority, proving not alone voice, but musicianship.

The Wagner "Prieslief," with orchestral accompaniment, was magnificent.

MARION GREEN IN "ELIJAH."

Rarely does an amateur organization present a work of the difficulty of Mendelssohn's oratorio, "Elijah," as did the united choirs of the New First Congregational Church on Monday evening. All things were so definitely planned and executed that the work proceeded with a smoothness as remarkable as it is unusual. H. Augustine Smith, the director whose ability made possible the success of the enterprise, succeeded in securing effects so fine and authoritative as to give a professional tinge to the organization. The members of the singing body ranged in age from very young children, and these clever and industrious little folks actually sang their assigned scores to grown ups. The pianissimo passages of the chorus were exquisite, and the crescendos were splendidly accomplished. A solidity



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of tone was manifested and which indicated the direction of a master hand.

Mr. Smith showed discretion in the choice of his soloists and accompanist, who has much heavy work to do. Palmer Christian gave of his best.

Marion Green as Elijah was magnificent—in fact, it is not in the recollection of the writer when that gentleman has been in better form. Possessed not alone of a keen intellect and a musicianship of authority, Mr. Green is blessed with an especially beautiful voice and fine stage presence. "It Is Enough" has perhaps never been better presented than on this occasion.

Mabel Corlew, the contralto, who was substituted in the absence of another singer at the last moment, had a small part, but her warm tones offered with an assurance lent distinction to her work; she was much appreciated.

Thomas McGranahan, the tenor who won well earned distinction as soloist with the Paulist Choristers, was cast for Obadiah. This was a happy circumstance. He has a beautiful voice and assurance from long experience in oratorio work. His singing of "If With All Your Hearts" was superb.

LUCILLE STEVENSON AT CORDON CLUB.

When the Cordon Club gave its musicale last Tuesday afternoon in the Fine Arts Building, Lucille Stevenson, the Chicago soprano; Jeanette Durno, pianist, and Mabel Woodworth, violinist, appeared.

Miss Stevenson gave as an introductory song "The Plague of Love" (Old English), which she followed by German Lieder. Her Brahms group, sung in the original, was splendid. With a carefully trained voice of natural beauty and much concert experience to her credit, Miss Stevenson is a delight to hear. There is ever a charming finesse and marked authority about her. She was warmly received.

Jeanette Durno is a woman possessed of fine pianistic ability. The Rameau "Tambourine" was clean cut and interesting, and Mozart's "Pastorale Variations" were given a poetic delivery. Mendelssohn's E minor scherzo fittingly completed the first group offered by the pianist.

Miss Woodworth, as a violinist of standing in Chicago, has a reputation to maintain. This she did admirably, playing Mozart beautifully, as well as the Dvorák-Kreisler "Slavonic Dance." Her tone is satisfying and is well matched by her technic.

Robert Birtch, who assisted at the piano, gave a smooth and delightful support.

THOMAS GILES PASSES THROUGH CHICAGO.

Thomas Giles, professor of music at the University of Utah, passed through Chicago this week on his way back from New York to Salt Lake City. Every year Mr. Giles takes a few days' vacation during the winter months, which he spends in the East, where he goes to hear the latest novelties and always takes back to the university music school material of value to the students. While in Chicago Mr. Giles visited the offices of the MUSICAL COURIER, and informed a representative that during the coming spring, together with his students, he would present "Aida," with Alfred Best, tenor, as Radames. In previous years, under the direction of Mr. Giles, students of the University of Utah have presented "Pagliacci" and "Traviata." Mr. Giles left Chicago on Tuesday evening, February 8, in order to reach Salt Lake City for the Thursday evening rehearsal, and due to his hurried trip through the city the representative of the MUSICAL COURIER was unable to introduce him to the musical fraternity in Chicago, with which, however, his name is not unknown, while his work is well known among leading musicians here.

CAMPANINI ENGAGES HERMAN DEVRIES' PUPIL.

Mrs. Thomas Prindville, who met with much success when she sang for the United Charities in "Manon" and "Lakmé," under the direction of her instructor, Herman Devries, sang last Thursday for General Director Campanini, of the Chicago Opera Association. Mr. Campanini was so impressed with her work that he engaged her to sing Micaela once in "Carmen" next season. If all the friends and admirers of Mrs. Prindville are there when she sings the Auditorium will no doubt be filled.

SIDNEY ARNO DIETCH WILL LOCATE IN NEW YORK.

Sidney Arno Dietch, the accompanist for George Hamlin, is in this city for a few days. Mr. Hamlin and Mr. Dietch returned from a tour of the Middle West, including

Omaha, Dubuque, Duluth. On February 20 they appear in Chicago at the Blackstone Theatre and in New York at Aeolian Hall. Mr. Dietch will locate in New York in the spring.

STOCK VISITS MUSICAL COURIER'S NEW OFFICES.

Among the many visitors who were received in the new offices of the MUSICAL COURIER, which were opened this week, was Frederick Stock, conductor of the Chicago Symphony Orchestra.

OUT OF TOWN VISITORS.

James E. DeVoe, the Detroit impresario, came to Chicago for the special purpose of seeing Frances Ingram, who, as announced recently in the MUSICAL COURIER, will appear next season exclusively under the management of Mr. DeVoe, who will continue to present at his Philharmonic course in Detroit the best talent that money can buy.

Bruno Strassberger, director of the Strassberger Conservatories of Music of St. Louis, and Carl Wilhelm Kern, musical editor, of St. Louis, called at this office during the week. Mr. Strassberger came to Chicago to look over the musical situation here and returned to St. Louis with new ideas, which he will apply to his own institutions.

During the week this office was favored with a visit from Ralph B. Alfort, who has under his exclusive management several prominent singers. Mr. Alfort was connected

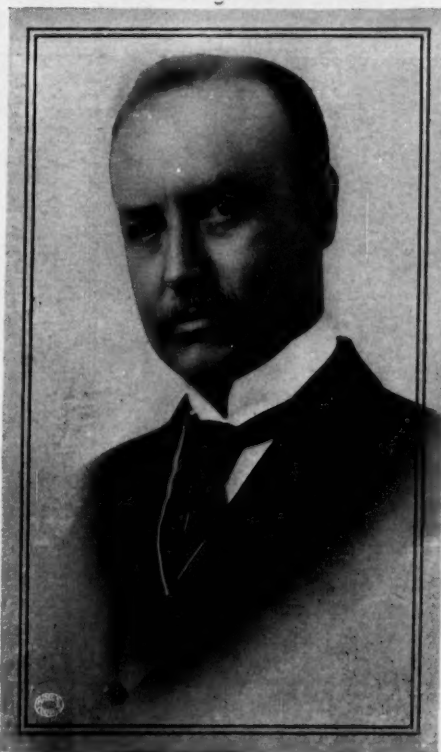


Photo by Matzene, Chicago.

WALTER SPRY.

with several large bureaus in Chicago before establishing his home in the Cable Building.

A JOINT RECITAL AT FINE ARTS.

Although Frank La Forge, accompanist, was unable to fill his engagement, the joint recital of Emma Roberts and Sascha Jacobsen was given in the Fine Arts Theatre, Tuesday afternoon. Mr. Jacobsen was undaunted and determined to appear in any event. So with the substitution of James Whittacre at the piano, the program proceeded with grace and finish. Lalo's "Spanish" symphony was interpreted with rare beauty and elegance. A finished technic that carried him safely over the tricky passages for which that composition is noted, stood the youth in excellent stead. Coupled with rare native ability is the evidence of fine training and diligent study.

Emma Roberts, an American with a lovely contralto voice, fine poise, and exceptional training, appeared jointly with Mr. Jacobsen.

In the first group her reading of "Lungi Del Caro

Bene" was done with charm and telling effect both vocally and musically. This young woman possesses the genuine contralto quality. Her success was absolute and Chicagoans liked her immensely.

CHICAGO MUSICAL COLLEGE ITEMS.

Felix Borowski will continue his lectures on "History of Music" until February 19. Beginning the following week Harold B. Maryott will start a series of lectures on "Pedagogy."

Emeline Makeel, a student of Rose Lutiger Gannon, has been engaged as contralto of the First Presbyterian Church, of River Forest. Miss Makeel has held many important professional positions in this city and ranks as one of Mrs. Gannon's most accomplished students. Edna Wilson, another student of the same teacher, who won a free scholarship in the public competition last fall, has been engaged to do substitute work in a North Side church.

Elizabeth Stokes, soprano, and a teacher of some of the best singers now doing professional work in the city, has been engaged as a member of the faculty of the Vocal Department of the Chicago Musical College.

The registration for the February term which opened this week is the heaviest in the fifty years' history of the Chicago Musical College. More teachers are included in the faculty and more students are enrolled on the class lists than were ever placed there before in the long history of this the oldest institution of musical learning in the West.

The Mu Phi Epsilon Sorority held its annual initiation and luncheon in its rooms in the College Building, Wednesday, February 9.

Something of the extended influence of the Chicago Musical College may be realized when it is known that during the past week students were registered from Spokane, Wash.; Columbus, Tex.; Medford, Wis.; Los Angeles, Cal.; Stillwater, Minn., and Washington, D. C.

Classes in the Children's Department, under the direction of Julia Lois Caruthers, have grown to such an extent that two additional studios have been subdivided for the kindergarten work Saturday afternoon.

MACBURNY STUDIOS CLUB.

One of the most enjoyable meetings in the annals of the MacBurny Studios Club was held on Thursday evening, February 10, when fifty members and friends assembled for dinner at Kuntz-Remmler's. Following the dinner, a short business meeting was held, and the officers elected for the ensuing year: Hazel Huntley, president; B. W. Dickson, vice-president; Florence Pettinger, secretary, and O. A. Hopper, treasurer. An interesting program was given by the Orpheus Mixed Quartet—Ethel Geistweit Benedict, soprano; Hazel Huntley, contralto; Worthie Faulkner, tenor, and Fred Huntley, baritone. The Club has become an active factor in the life of these studios and the monthly meetings are always keenly anticipated.

MME. KOUSNEZOFF'S RECITAL POSTPONED.

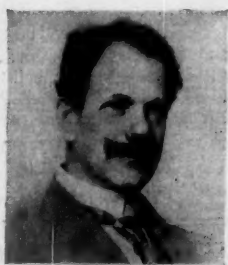
Mme Kousnezoff, the Russian soprano, and sensation of the Chicago Opera season, will make her only appearance at the Blackstone Theatre in a Spanish recital of songs and dances in costume with orchestral accompaniment, Sunday afternoon, February 27. The date was originally announced for Thursday afternoon, February 17, but owing to other engagements Mme. Kousnezoff is unable to keep the original date, so Mr. Neumann has arranged for Sunday afternoon, February 27.

SPRY SCHOOL NOTES.

Pupils of the Adult Department gave a recital Friday evening, February 4, at Thurber Hall. Among the interesting numbers was the Grieg concerto played by Lillian Billow, accompanied by Alexander Raab.

The Normal Training Class under Hugo Kortschak, head of the Violin Department, began Thursday afternoon, February 10, at 2 o'clock. This course consists of ten lectures on all points pertaining to teaching.

Of the professional pupils of Sander S. Radanovits much activity is to be reported. Margaret Lester, soprano, and Grant Kimbell, tenor, sang before the Artists' Association, January 18; Lehmann's "Persian Garden" and Cadman's "Morning of the Year" were given by an en-



Dr. Ernst Kunwald

Cincinnati Symphony Orchestra

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"The Orchestra is young. Its personnel is young. The string players all have the temperamental bow. They have a verve which gives a brave sweep to the climax. The woodwind contingent is without exception excellent. The brasses are brilliant."—Whittaker in the Chicago Examiner.

KLINE L. ROBERTS, Manager

12 TIMES STAR BUILDING, CINCINNATI, OHIO

semblé of twenty-two artist pupils of Mr. Radanovits at the Illinois Athletic Club on the evening of February 10.

ISAAC VAN GROVE GIVES "BOHEME."

Isaac Van Grove, the gifted coach and accompanist, as well as widely known pianist, recently presented a most excellent performance of the first act of "Bohème." Because of authoritative coaching those participating did their work very well, and reflected much credit upon their school.

Isaac Van Grove, who presided at the piano, supplied magnificent support, and proved his far reaching knowledge of the opera in every detail.

Mabel Cox Van Grove as Mimi was delightful. Her voice is not only well schooled and beautiful, but she possesses the proper degree of temperament for operatic work. Her duet with the tenor was really lovely.

SOPRANOS RE-ENGAGED FOR NEXT OPERA SEASON.

Among the very first renewal engagements signed by Cleofonte Campanini, of the Chicago Opera Association, was the one of Maria Kousnezoff, who has been engaged to appear with the opera company next season for twelve performances. Mme. Kousnezoff will appear in concert before and after her appearances with the opera company.

Dora De Phillippe, the popular soprano who made such a successful debut with the Chicago Opera Association this season, has been re-engaged by General Manager Campanini for next season. Miss De Phillippe left Chicago last Thursday afternoon, February 10, for Boston, where she will remain for some time.

Another soprano engaged by Maestro Campanini for next season is Hazel Eden, who in the past season made a very favorable impression in all the parts entrusted to her. Next year she will appear in better roles.

LEWIS INSTITUTE CHORUS GIVES "CREATION."

Haydn's "Creation" was sung to a large audience last Tuesday evening, February 8, at the Lewis Institute. The chorus, which had been well trained under the efficient guidance of its director, George Tenney, gave a fine account of itself, the attacks being precise, the shadings exquisite and the fortissimos splendidly built up. The results must have been most gratifying to Mr. Tenney, who has worked hard with his forces and the success of the evening was in a large measure due to his indefatigable efforts. The soloists were drawn from the ranks of young local singers.

ALMA VOEDISCH PASSES THROUGH CHICAGO.

Alma Voedisch, the well known New York manager, passed through Chicago last Wednesday, February 9. She stopped here long enough to pay a hurried visit to the offices of the MUSICAL COURIER and to report splendid bookings for the Boston Grand Opera and Pavlowa companies. Miss Voedisch said that the Rabinoff organization was playing everywhere to large houses. They appeared Tuesday and Wednesday, February 8 and 9, in Indianapolis, giving "Butterfly," "Pagliacci" and "Bohème," the dates being booked and managed by Miss Voedisch for the Indianapolis Grand Opera Organization, which was organized by her. The three performances were given to capacity houses. The Boston Grand Opera-Pavlowa Ballet Russe are now on their way to the Pacific Coast.

Hilda Voedisch, who looks after the interests of her sister in Chicago, and looks after Havrah Hubbard's bookings, escorted her sister to the MUSICAL COURIER offices.

MARIE YAHN SINGS IN GARY.

On Wednesday evening, February 9, Marie Yahn, well known contralto, appeared in joint recital at the Gary Theatre, Gary, Ind., under the auspices of the Gary Musical Club.

EASTMAN OBTAINS RESULTS.

Though Morgan Eastman directs an amateur orchestra of one hundred pieces, and his men are those whose practice hours are none too numerous, he manages to obtain excellent results with a majority of the things attempted. His monthly recitals played to hundreds of people are distinctly a success. Last Thursday evening Mr. Eastman offered the C sharp minor prelude of Rachmaninoff, the Rossini overture to "Semiramide," "Ase's Death," from the "Peer Gynt" suite (Grieg) and the "Faust" ballet music, and others.

ALICE ZEPPILLI WILL RETURN NEXT SEASON.

Alice Zeppilli, who was unable to join the Chicago Opera Association this past season, will return next year

with that organization, General Manager Campanini having signed her for sixteen appearances.

AMERICAN CONSERVATORY OF MUSIC.

The American Conservatory recitals are always attended by crowded houses and are much appreciated. That the standard of performance is of a high order goes without saying. Cora Anderson, an assistant piano instructor, gave a brilliant program, January 29. In this she was ably assisted by Frances Burch, soprano, an artist-pupil of Mme. Ragna Linne. Miss Burch has a winsome presence and is a young singer of great possibilities.

Saturday, February 5, advanced piano students of Allen Spencer, and voice pupils of Karleton Hackett gave an excellent recital.

LOUISE MACPHERSON IN NEW YORK RECITAL.

Young Pianist Heard in Aeolian Hall.

Louise MacPherson, pianist, impressed a large and appreciative audience in Aeolian Hall, New York, on Thursday afternoon, February 10, with the evidence of careful study and diligent application to her work. Her exacting program included works by Gluck-Sgambati, Scarlatti, Glazounow, Graun-MacDowell, Beethoven, a Chopin sonata, three Schumann numbers, the "Etude Heroïque" of Liszt, and closed with two Liszt numbers, "Son-



LOUISE MACPHERSON.

etto del Petrarca" and the eighth Hungarian rhapsody. Miss MacPherson is a young artist of whom splendid things may be expected. Her technic is good and she plays with a sincerity that is refreshing. In addition she possesses a thoroughly charming personality, which immediately wins her audience. She is a credit to her teachers, Wassili Safonoff, the Russian pianist and conductor, and Paul Goldschmidt, the well known pedagogue, of Germany.

Louis Stillman's Engagement Announced.

Friends of Louis Stillman, the New York pianist and teacher, will read with interest the following invitation, which has recently been issued:

Mr. and Mrs. Emil Lambert
announce the betrothal of their daughter
Regina
to
Louis S. Stillman
Reception
on Sunday, the 20th day of February,
One Thousand Nine Hundred and Sixteen
Hotel Majestic
Seventy-second street and Central Park West.

Two More Engagements for Carrie Bridewell.

Carrie Bridewell, contralto, formerly a member of the Metropolitan Opera Company, is to sing at Poughkeepsie, N. Y., on Friday evening, February 18. The following

Sunday, February 20, she will be heard in Boston, where her splendid art has made her a favorite with music lovers.

RUBINSTEIN CLUB ENJOYS NOVEL EVENT.

Floral Fete and "Dance of Nations at Peace" Given at Annual Social Event.

Among the interesting events of last week, in New York, probably none attracted more attention among music lovers and society in general than the annual reception and dance of the Rubinstein Club, which was held in the grand ballroom of the Waldorf-Astoria Hotel on Tuesday evening, February 8. The affair took the guise of a floral fete and an interesting series of dances, designated as the "Dances of Nations at Peace," both of which were arranged by Margaret S. Crawford, and which were certainly a credit to her artistic skill. In the floral fete there were chime bearers, fairies, buttercups, daisies, forget-me-nots, a dragon fly, a golden butterfly, a bird, garden flowers, wild flowers, etc.

Those who participated in this lovely floral fantasia were Mrs. U. Slingluff, Sylvia Mattea, Helen Myerle, Louise Closson, Dorothy Closson, Mary Gage Farris, Helen Knapp, Virginia Tyler, Jean Schonberg, Althea Backus, Gladys Backus, Cornelia Hoelzel, Elizabeth Mitchell, Irma Steele, Anna Bough, Winnifred Goldsmith, Marion Davis, Emily Parker, Bessie Schonberg, Florence McCullagh, Frances Parker, Edna L. Orcutt, Lucile Harding, Cora Young, Grace Holloway, Minnie Stein, Cecile Picard, Rowena Wilson, Katherine Noyes, Clara Virginia Thorpe, Alice Elinor Thorpe and Lalla Cannon.

In the "Dance of Nations at Peace," Marie Delaney impersonated China; Ruth A. Hall, Holland; Marybelle Miriam, Persia; Katherine Noyes, Spain; Elizabeth Gardiner, Goddess of War (transformed by U. S. A. to Goddess of Peace); Margaret S. Crawford, U. S. A.; Mrs. C. P. Loesser, Columbia, and Mrs. T. Martin O'Connor, Dove of Peace.

Then followed the grand march of reception and the dance, for which the Don Richardson Orchestra played, and which every one enjoyed until a late, or rather early, hour.

These are the officers and directors of the Rubinstein Club: President, Mrs. William Rogers Chapman; vice-president, Mrs. Samuel J. Kramer; vice-president, Mrs. Samuel Lane Gross; vice-president, Mrs. Alfred W. Cochran; recording secretary, Mrs. Alexander H. Candlish; corresponding secretary and treasurer, Mary Jordan Baker; conductor of the chorus, William Rogers Chapman; directors, Mrs. W. H. H. Ammerman, Helen Barrett, Mrs. George W. Newton, Mrs. John Hudson Storer, and Mrs. Charles F. Terhune. To Mrs. Bedell Parker and Mrs. Leonard L. Hill, chairman of the dance committee, is due great credit for the success of the affair, as well as to their capable committee.

At the next musicale of the club, which will be held on Saturday, February 19, the artists will be Lalla Bright Cannon, soprano; Florence Austin, violinist, and Louis Graveure, baritone. Tuesday evening, February 29, will mark the date of the next concert, the artists being Julia Culp, contralto, and Eddy Brown, violinist.

Helene De Yo Is Now Helene Halter.

For a number of years the music lovers of Washington, D. C., and the South have been familiar with the splendid work in concert and recital of Helene De Yo. Possessed of a beautiful voice and an unusually charming personality, this artist has won for herself a distinct place in the first ranks among the singers at the National Capital. She has appeared successfully as soloist with the Washington Symphony Orchestra, the Musurgia Club, of Washington; the Washington Club, the Washington Choral Society, the Monday Music Club, the Friday Morning Club, the Press Club, of Washington; the Fine Arts Society, of Washington, and various other organizations. During the Taft and Wilson administrations, she has sung at the White House with equal success.

As Helene Halter, she is continuing her musical activities in Washington, although her home is now in New York, as that is a more central point from which to work, she believes. Mrs. Halter spends two days each week, Wednesday and Thursday, in Washington, her pupils there having absolutely insisted upon that course. She is also the director of the vocal department at the National School of Domestic Arts and Sciences in Washington, where she is able to teach a limited number of pupils.

ANDRÉ TOURRET

WILL RECEIVE PUPILS AT HIS STUDIO

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MARIA BARRIENTOS

Coloratura Soprano of the Metropolitan Opera House

A CRITICAL SUMMARY OF HER FIRST THREE APPEARANCES IN THE U. S.

Repeating her South American and European success, Mme. Barrientos received the approval of the critics and the spontaneous and continued applause of her audiences. :: :: :: :: ::

AS "LUCIA" IN "LUCIA" METROPOLITAN OPERA HOUSE JANUARY 31, 1916

H. E. Krehbiel in N. Y. Tribune, Feb. 1, 1916:
Maria Barrientos is an artist of a fine and distinguished quality in face, manner and bearing. She made an instant and a profound impression.

Robert Welsh in N. Y. Eve. Telegram, Feb. 1, 1916:
Her voice is employed with such skill that it leaves the listener breathless with delight; it carries easily to the furthest reaches of the great opera house.

Richard Aldrich in N. Y. Times, Feb. 1, 1916:
Coloratura sopranos of high accomplishment are so rare at the present time that the coming of such a one is a matter of more than ordinary significance in the musical season.

W. J. Henderson in N. Y. Sun, Feb. 1, 1916:
She has the exotic quality of a thing so exquisite as to challenge attention for its own sake.

H. T. Finch in N. Y. Eve. Post, Feb. 1, 1916:
This small sweet voice carried easily to all parts of the vast Metropolitan auditorium because of its pure quality.

N. Y. American, Feb. 1, 1916:
Her voice . . . roused her listeners as the voice of no singer has in many seasons.

Sylvester Rawling in N. Y. Eve. World, Feb. 1, 1916:
A crowded house paid spontaneous tribute to her—she was called before the curtain by tumultuous applause more times than I can remember.

AS "ROSINA" IN "THE BARBER OF SEVILLE" METROPOLITAN OPERA HOUSE FEBRUARY 5, 1916

Max Smith in N. Y. Press:
Mme. Barrientos' Rosina overshadows centenary of Rossini's comedy. . . . While she poured forth her silvery voice freely and vibrantly, the big auditorium shook with the thunder of approval.

H. E. Krehbiel in N. Y. Tribune:
Mme. Barrientos charms as Rosina. America has made the delightful acquaintance of a comedienne of the first rank.

W. J. Henderson in N. Y. Sun:
Her comedy has spontaneity and intelligence as well as real humor and her delivery of the secco recitativo was admirable in its spirit and its elasticity.

Edward Ziegler in N. Y. Herald:
Mme. Barrientos' voice was of exquisite purity and sensational in its daring heights, its impeccable intonation— and amazing staccati and trills.

Richard Aldrich in N. Y. Times:
Mme. Barrientos' performance was a charming one. She showed a delightful spirit of comedy in her acting, which was full of mirth and of mischief subtly expressed, vivacious and ebullient, but not over demonstrative.

H. T. Finch in N. Y. Eve. Post:
A part to which she lent much Spanish charm, vivacity and coquetry.

AS "LUCIA" IN "LUCIA" PHILADELPHIA OPERA HOUSE FEBRUARY 8, 1916

Philadelphia Evening Public Ledger, Feb. 8, 1916:

Her control is marvelous, her ear refined, so that she can sing on breathlessly—her hearers at least grow breathless—with no defect of tone, always on the key, always doing precisely what she sets out to do.

Philadelphia Record, Feb. 9, 1916:

Producing the effects, listened to so rapturously by an audience that took the Spanish singer to its heart and applauded her to the echo.

Philadelphia North American, Feb. 9, 1916:

Her execution of the difficult measures of Lucia was without a flaw. Her voice throughout the entire scale is close textured and in the upper register has a truly flute-like quality.

Philadelphia Press, Feb. 9, 1916:

Her voice is a unique voice, exquisitely trained and used with fine intelligence. Her acting is sincere and intelligent. With that elusive quality called personality she is abundantly endowed.

CONCERT DIRECTION
F. C. COPPICUS
METROPOLITAN OPERA HOUSE, NEW YORK

MANUSCRIPT SOCIETY GIVES MEMORIAL CONCERT OF HAWLEY'S SONGS.

MacDowell Gallery Filled—A Fine Occasion.

Charles B. Hawley, who died in December, was a charter member of the New York Manuscript Society, now in its twenty-seventh year, and when W. L. Coghill (John Church Company) suggested to the officers of the society that an evening devoted to Hawley works be given, the idea met with instant response. The MacDowell Club gave its beautiful hall for the affair, which took place February 11, with the following brilliant program and array of vocal stars:

COMMEMORATING THE DEATH OF CHARLES B. HAWLEY, A CHARTER MEMBER OF THE SOCIETY.

Two Eyes of Brown
Were I a Star.
In a Garden.

Heinrich Meyn.

Peace.

The Sweetest Flower that Blows.
Hazel Gardinere MacConnell.

To You.

In the Depths o' the Daisies.
If You Have a Sweetheart.

Dan Beddoe.

Three secular choruses—

Dance of the Fairies (women's voices).
A Lover and His Lass (mixed voices).
Call of Spring (mixed voices).

Prospect Heights Choral Society, Brooklyn, N. Y.
Frank von Neer, conductor.

Dreaming.

A Question.

Elsa Kellner.

When Love Is Gone.
Bedouin Love Song.

Wilfred Glenn.

My Little Love.
Remember.

Mme. Buckhout.

Blow, Bugle, Blow!

Lotus Glee Club.

Harvey Hindermeyer, Charles L. Lewis.
Morgan Stricklett, La Rue Boals.

The Love Light in Your Eyes.
Because I Love You, Dear.

Judson House.

Noon and Night.
I Long for You.

Oley Speaks.

The Plains of Bethlehem (Christ Child).
Just As I Am.

Mme. Hissem de Moss.

Daisies.

Woodland Love Song.

Marie Morrissey.

Dreams of the Summer Night.

Spring Night (his last composition).

Paul Dufault.

Ah, 'Tis a Dream.

A Rose Fable.

Eva Mylott.

Two Sacred Choruses from The Christ Child, cantata.

Arise and Shine.

Holy Night.

Prospect Heights Choral Society.

Charles Gilbert Spross, Israel Joseph and F. W. Riesberg
at the piano.

It is not intended to review this memorial concert, such was its spirit, but merely to call attention to the volunteers who, at the behest of Messrs. Coghill, Arens (president of the society), Addison F. Andrews (first vice-president), and F. Riesberg (secretary), made up an altogether unusual program, and carried it out with fine success. President Arens introduced Mr. Coghill, who told of the last works of the late composer, of the willingness of singers to cooperate, and who made announcements as needed. Secretary Riesberg tendered thanks to all who cooperated, more especially to the MacDowell Club, the distinguished singers who participated, the Prospect Heights Choral Society, Frank von Neer, conductor, and Charles Gilbert Spross. He said that when Mr. Coghill alluded to the affair as a "roundelay," he little knew how appropriate the word was, for he (Riesberg) certainly ran "round" a lot, and there was much "delay" in getting the programs printed. He called attention to the presence at the concert of a member of the Hawley family, Ethel Crane, the soprano, who was so affected that she could not talk.

In all ways the concert was a glowing success, attracting the attendance of former presidents and other officials of the society, and making the evening a bright affair throughout, in which everyone vied with the rest to do his very best.

At the next concert of the society works by Claude Warford, John Prindle Scott, Walter G. Reynolds and Hans Kronold will be performed.

HAHN CONDUCTS SECOND ARION CONCERT.

Marie Kaiser's Success.

The second concert of the Arion Male Chorus took place in the handsome hall of the society in New York, February 13, with Marie Kaiser, soprano, and F. W. Derschuch, bass, soloists, further assisted by the Arion Orchestra of fifty men, all under the direction of Carl Hahn. The festooned hall, capable chorus, sixty singers, and effective soloists all made the concert enjoyable, not to mention the refreshments and the dancing which followed. A distinctive feature of the affair was the singing of unaccompanied choruses, in which the singers won fresh laurels. They achieved a fine climax in Curti's "Hoch Empor," Breu's "Mondnacht" having beautiful delicacy, and Kremser's "Fröhliche Armuth," which might be called "The Song of the Tramp," won warm plaudits. The singers are doing excellent work this season under their genial director, Carl Hahn, and general acknowledgment is tendered him on all sides.

Marie Kaiser, a beautiful personage clad in blue, sang with brilliant voice, clear, true and high, "Dich, Theure Halle," and did it so well, that resounding applause forced her to sing again, this time Cowen's "The Swallows." Later she sang songs by Strauss, Schubert and Russell, in the last number sustaining a high B with telling effect, and following it with Woodman's "Birthday," sung in English, of course, with distinctness and pleasing effect.

F. W. Derschuch, a real bass, sang "In Diesen Heiligen Hallen," reaching the low F sharps and final E with ease and volume; he, too, had to repeat a portion. The genuine contents of the Bach air for the G strings, followed by the sugar-like music of "Zärtliche Umarmung" by Gillet, brought the string players warm applause, the men rising to acknowledge the compliment. Mr. Derschuch, the bass soloist, announces a concert at Arion Hall, February 24, 8.15 o'clock, assisted by Valentina Crespi, violinist, and Max Pirani, pianist.

Harold Henry Is Busy.

Harold Henry, pianist, who has just returned from a successful tour through Minnesota, will appear in Charleston, W. Va., on February 17, and on March 6 he will give his annual New York recital at Aeolian Hall.

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TILLY KOENEN GUEST OF DANIEL DE LANGE.
Former Director of the Amsterdam Conservatory Is Now Living
at Point Loma.

Tilly Koenen has just returned from a gratifying tour in the West. The day after her concert at San Diego, Cal., the Dutch contralto was a guest of Daniel de Lange, former director of Amsterdam conservatory, now of Point Loma, Cal.

During the evening Miss Koenen gave a Leider recital for Catherine Tingley, the teachers and pupils of Raja



TILLY KOENEN AND DANIEL DE LANGE AT
POINT LOMA, CALIFORNIA.

Yoga College. After the concert Mrs. Tingley spoke of her in a most flattering way before the whole audience, for the great enjoyment she brought to the students and also for her singing. A storm of applause was the answer of the public, and Mr. de Lange said to Miss Koenen that no one would ever forget that evening, as it will always live in the hearts of all Point Loma people.

**Fischer-Evans Recital in
Durant Occasions Vigorous Praise.**

Otto L. Fischer, pianist, and Harry Evans, basso-cantante, are continuing to add new laurels to the already exceedingly large bouquets that have been tendered to them by the concertgoing public in America. The Durant (Okla.) Daily Democrat of January 29, which contained a report of their concert in that city under the auspices of the South-eastern State Normal School on the evening of Friday, January 28, which covered a considerable portion of three columns, has spoken in praiseworthy terms. The following is an excerpt from the report:

The recital was given to a full house and very appreciative audience, and the distinguished basso cantante, Harry Evans, and the famous pianist, Otto Fischer, sustained their reputations as artists of the first order. The audience was a representative one, including students of the Normal, and of the Presbyterian College, the Perry Music Club, and many other patrons of musical art. President A. S. Faulkner in introducing the artists said he took great pleasure in introducing these artists to the city of Durant and to the many students who had come to that city to secure their education, and that he hoped to follow the program with a series of artists' numbers, which would assist to conserve and promote a taste for higher things. Mr. Evans' first number was the beautiful aria from "Elijah." He captured his audience at once with his beautiful, velvety quality of tone and the expression with which he sang. His group of English ballads was much enjoyed, and he was compelled to respond with an encore. To hear "The Monotone" sung by Mr. Evans was well worth the price of admission. In his last group was included "The Erl King," which is always appreciated by music lovers, and Mr. Evans sang it with such expression that you could almost see the father and his child fleeing from the apparition, and hearing the wild cries of the child.

Messrs. Fischer and Evans have won a place in the hearts of the people who heard them Friday night that compels us to await anxiously a return engagement.

Mr. Fischer is truly a wonderful pianist. His first group, consisting of three selections by Chopin, and one by Mendelssohn, was much enjoyed. The scherzo C sharp minor, by Chopin, clearly showed his truthness of position of the keyboard, versatility, and his mastery of technic.

His second number, study, op. 10, No. 3, by Chopin, showed his mastery of the legato touch. His third number, the scherzo in E minor, by Mendelssohn, showed his mastery of the staccato movements and wrist movements. The last number of this group, the Polonaise in A flat, was highly enjoyed and enthusiastically applauded. His second group, of which his first number was the

"Wind," by Alkan, demonstrated his wonderful technic. His own number, "Sonnet," was a beautiful piece of work, and was highly enjoyed. The "Rigoletto Paraphrase," by Verdi-Liszt, ended the group, and Mr. Fischer, after acknowledging several times the continuous ovation, generously played another encore, and by request made it the very big composition, Strauss' "Blue Danube Waltzes."

WILL A. RHODES, JR., A BUSY TENOR.

A Favorite Pittsburgh Artist Enjoying Many Reengagements.

Among the busy tenors of Pittsburgh, Will A. Rhodes, Jr., holds a prominent place. Among the musical organizations with which Mr. Rhodes has appeared recently may be mentioned the Pittsburgh Festival Orchestra, the Pittsburgh Male Choir, the Tuesday Musical Society, the South Hills Choral, the Mendelssohn Male Choral, of Beaver Valley, the Irwin Ladies' Choral, Irwin Male Choral, New Brighton Choral, the Orpheus Club, Geneva College Choral, Bellevue Choral, University of Pittsburgh Glee Club

In addition to his duties as tenor soloist at the First Presbyterian Church, of Pittsburgh, and as a member of the Concert Quartet, of Pittsburgh, Mr. Rhodes has appeared in these cities this season: Steubenville, Ohio; Monongahela, Pa.; East Liverpool, Ohio; Sharon, Pa.; Youngstown, Ohio; New Brighton, Pa.; Beaver, Pa.; Crafton, Pa.; Beaver Falls, Pa.; Mansfield, Ohio, etc. His appearances have been in concert and these operas and oratorios: "Rigoletto," "Faust," "Trovatore," "Holy City," "Elijah," "Messiah," "Rebecca," "Rose Maiden," "Ancient



WILL A. RHODES, JR.

Mariner," "The Creation," "The Crucifixion," "Woman of Samaria," "King Rene's Daughter," "Last Judgment" and "By Faith Alone."

He also sang with great success at the annual Scotch concert given in Carnegie Hall, Pittsburgh, on January 25, and in joint recital with May Marshall Cobb, at Butler, Pa., on January 14. The number of his engagements is proof positive of the excellence of his singing, while the large number of reengagements testify to his popularity with lovers of music.

Artists Volunteer Services for Normyl Welfare.

Among the artists who have generously volunteered their services for the benefit program to be given in behalf of the Normyl Welfare Association at the Princess Theatre, New York, on the afternoon of Thursday, February 24, are: Mlle. Verlet, of the Paris Grand Opera; Mlle. de Fontenay, Covent Garden, London; Elise Dufour, danseuse; Alice Archambaud, Daniel Pennell, R. Peyton Gibbs, and Margaret Huston, in private life Mrs. William Theodore Carrington.

The Normyl Welfare work was started in Great Britain in 1905 for the cure of those addicted to the use of morphine and alcohol, and has achieved many notable results both in this country and abroad. Prominent among those backing the present enterprise are: Sara Graham Mulhall, president; Mrs. Philip Lydig, vice-president; Mrs. Lorillard, Mrs. Nicholas Murray Butler, Mrs. August Belmont, Mrs. J. Borden Harriman, Mrs. Schuyler van Rennselaer, and many other prominent social leaders.

Tickets may be had from the Normyl Welfare Institute, 110 West Eighty-second street, New York.

Reed Miller Sings for Pacific Coast.

The Mendelssohn Glee Club banquet at the Waldorf-Astoria Hotel, February 9, included some altogether unusual occurrences, among others the singing of a solo, "The Drummer Boy," by Reed Miller, for transmission across the wires to San Francisco and Los Angeles.

South Wants Mabel Riegelman.

Mabel Riegelman, the charming young American soprano, who is on concert tour in the Central West, has



MABEL RIEGELMAN.

Miss Riegelman's versatility is not confined to music. She is here shown instructing Ruby Annette Winsby, of Alameda, Cal., in the art of manly self defense.

received a request from Clayton, New Mexico, to arrange a date for the opening of the new opera house there.

Miss Riegelman was guest of honor recently at a "Riegelman Day" given by the Ladies' Club, of Amarillo, Texas. She addressed the club upon the subject, "Opera in English." Miss Riegelman is well qualified to speak on this timely subject, as she had remarkable success during her four years' engagement as soprano with the Chicago Grand Opera Association.

Miss Riegelman is now booking her season of concerts, which she will sing in addition to her operatic work during the season of 1916-1917.

Paul Dufault's Immediate Engagements.

Paul Dufault, tenor, is in the midst of his busiest season. February 11 he was one of the leading singers at the Hawley Memorial concert given by the Manuscript Society at the MacDowell Gallery, New York. February 14 he sings at the Copley-Plaza musicale, Boston, in conjunction with Mme. Matzenauer. March 7 he will appear in Troy, N. Y.; March 9, in St. Hyacinthe, Can.; March 22, he leaves for his third tour of Australia and New Zealand under Frederick Shipman's management, at the head of his own company, sailing from San Francisco a week later.

Some recent press notices follow:

Mr. Dufault is so well known here and in musical circles throughout the United States that it seems impossible to say anything new or stronger about his wonderful voice. The singing quality of his tones and their sympathetic value have an especial appeal, but most of all the strength of his art lies in his strong dramatic feeling. Whatever he is singing, love song or requiem, not only the shadings of tone, but his expression and gesture lend to the music new interpretative effects. Mr. Dufault has won a host of friends here who will be sure to welcome him whenever he comes.—Lewiston (Me.) Sun.

Paul Dufault has a personality that charms old friends and new. As for his voice, rich and sweet toned, its sympathy and appeal seemed never so potent as Friday evening, as if the occasion moved him to unusual feeling. Paul Dufault's is a many sided art. However varied his selections, he shows the finest conception of the spirit of the composition, and his fine art enables the listener to get the spirit also. His diction, whether the song be English or French, is ever a joy. His singing of the "Benvenuto" aria was brilliant in its dramatic effect and displayed a beautiful range of tone, and his songs, how delicately romantic was "Sometime in Summer" and how intensely dramatic the mother's appeal, "Where's My Boy?" "Au Pays" was in a spiritedly patriotic strain, and "Mandolin" was gay and sportive. There was a light touch of humor in most of the encore songs, which the delighted audience insistently demanded, notwithstanding the already long program.—Lewiston Journal.

M. Dufault was undoubtedly the "star" of the evening. He has just returned from a successful tour through Australia and New Zealand, and his appearance here last evening was the second within this year, he having appeared in the same hall last January.

"How's My Boy?", by Homer, and the far famed, well known "Invictus," by Huhn, were his finest selections, for they showed a truly magnificent voice. In his French numbers he was delightful. Perhaps "Bois epais," by Lully, for its smoothness and clearness of tone, and "Sylvain," by Sinding, for its rare and interesting accompaniment, were the favorites.

M. Dufault was generous and responded to an enthusiastic audience with several encores.—New Bedford Evening Standard.

There is beauty enough in the tenor's tones to tempt him to sing for luscious tone alone, yet to this temptation he never yields unless the sentiment of the composition justifies it. In the old song of Lully, "Bois epais" we had this lovely tone beautifully managed, and with a delicacy of shading and perfection of breath control that were of the highest artistic order, while the prayer from "Le Cid," of Massenet, was sung with a breadth and power that admirably

suited the contrasting style. "Sylvain," a lovely song by Sinding with a remarkably original accompaniment, was sung again in what we might call the singer's miniature style, so delicate and finished was it, and the tragic "How's My Boy?", of Homer, seemed given by another voice altogether, such an impression of power and impending tragedy did it convey. This, surely, is the quality of a very genuine artist, that he can so adapt his vocal means to the particular song that he is singing that the composer's intention is clearly illustrated, and the singer's voice seems to be able to make itself large or small as the interpretation of the song demands. All the vocal shades are Mr. Dufault's, from the light tones almost of a "discur" such as began and ended the song "Au Pays" to the thrilling notes that marked the climax of Huhn's "Invictus." Mr. Dufault sings with equal ease and clearness of diction in French and English, and it seems a pity that his merits are not more widely known in New Bedford outside of our French colony. Although the concert last evening was given for the benefit of the Sargent Field fund, there was no large representation of those who might be interested in that fund. Most of the auditors were there because they knew they were going to hear an admired and accomplished singer and those music lovers who were unaware of the qualities of this very genuine artist are rather to be pitied.—The Morning Mercury.

Evelyn Starr Unable to Appear as Soloist with New York Symphony Orchestra.

Because of the hostility felt in Canada toward the New York Symphony Orchestra, Walter Damrosch, conductor, for no other reason than that some of its members are Ger-



EVELYN STARR,
Violinist.

mans and Austrians, that organization has postponed indefinitely its proposed concert appearances in the northern country. And for this reason Evelyn Starr, the gifted Canadian violinist, will be unable to appear as soloist, as had been arranged. That loss is surely Canada's, for Miss Starr is a thorough musician and an artist of whom her country may well be proud. Her recent appearances have been attended with gratifying success, resulting in an ever widening circle of friends and admirers for her splendid art.

A Human Goose.

One of the attendants approached a man who appeared to be annoying those about him.

"Don't you like the opera?"

"Yes, indeed!"

"Then why do you persist in hissing the performers?"

"I w-wasn't hissing! I w-was s-s-implly s-s-saying to S-s-s-ammie that the s-s-singing is s-s-s-superb!"

—Music for Children.



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MINNEAPOLIS ORCHESTRA IN TWO FINE CONCERTS.

A Sunday "Pop" and Program for Children Provide
Pleasure to Capacity Audiences—Thursday Musi-
cal Club's Attractive Afternoon—Final String
Quartet Concert of Season Under Auspices
of Chamber Music Society.

Minneapolis, Minn., February 7, 1916.

On February 6, when the writer approached the Auditorium, she saw a line of people more than a block long waiting to purchase tickets for the Sunday popular concert given by the Minneapolis Symphony Orchestra, with Richard Czerwonky, concertmaster, as soloist. And it was sixteen degrees below zero, with a sharp wind blowing. We of the Middle West do not particularly like that kind of weather, either. The program included the No. 6, "Pathétique," symphony of Tchaikowsky, the same composer's "March Slav," and Glazounow's "Marionettes" and "Polonaise." The applause was so great that Mr. Oberhoffer had his men stand up and acknowledge the ovation with him.

Mr. Czerwonky, too, came in for his share of the plaudits. His rendition of Vieuxtemps' "Fantasia Appassionata" was flawless. The audience demanded an encore when he played the best of his own compositions, "Minuet in Old Style." Mr. Czerwonky is still a young man, and the future for him certainly is very bright.

CONCERT FOR CHILDREN.

The Minneapolis Symphony Orchestra gives of its very best at the Friday afternoon concerts for the children.



DOROTHEA NORTH *Soprano*

Exclusive Management: Harry Culbertson, Chicago

A complete program of Schubert compositions was the order of the day on February 4. Conductor Emil Oberhoffer points out verbally the different themes and then when the orchestra plays the audience has that much better understanding of the music. It seemed especially so with the "Unfinished" symphony. The "Rosemunde" overture, the sprightly "Military" march and "Musical Moment," with the beautiful tone of Mr. van Vliet's cello heard to advantage, were beautifully played. The audience showed deep appreciation of this music.

THURSDAY MUSICAL CLUB MATINEE.

On February 3 the Thursday Musical Club had the honor of presenting Esther Osborn, the operatic soprano, who is now making Minneapolis her home, and Mr. and Mrs. James Bliss, pianists. The piano numbers were fugues Nos. 1 and 2 of J. S. Bach, "Romanze" by Grieg, "Dance Profane" by Debussy, and polonaise from op. 15 by Arensky—all these numbers for two pianos. Both players are artists, and these selections delighted the large audience.

Esther Osborn is heard all too seldom in her home city, and this afternoon offered a further demonstration of her splendid ability. Her voice has the same beautiful fresh quality that it had when she first began studying and she unites now all the poise that she has gained abroad—five seasons in opera in Stockholm and one season at Hamburg. While in Europe she had the advantage of coaching with artists like Forsell in Stockholm and Minkowski in Berlin. In the "Balatella," from Leoncavallo's "Pagliacci," Miss Osborn was most happy, though in the Mozart numbers, "Cavatina" and "Rosen Aria der Susanna," from "Figaro," her interpretations were superb. Soderman's "Norwegian Love Song," Garnefelt's "Sunshine" and Puccini's "Vissi d'arte, vissi d'amore," from "Tosca," completed her offerings and were all well sung. She is a splendid artist.

CHAMBER MUSIC SOCIETY CONCERT.

The last string quartet concert of the season, under the auspices of the Chamber Music Society, was given in the Unitarian Church, February 7. This fine quartet possesses such players as Richard Czerwonky, first violin; Franz Dicks, second violin; Karl Scheurer, viola, and Cornelius van Vliet, cello. These accomplished musicians have spent many hours of careful, conscientious practising, and the results are apparent in the smooth, beautiful blending of tone. This was the finest concert ever presented by this quartet, an especially clear rendering being given the Mozart B major quartet, following which the modern Gliere G minor quartet had its initial hearing here.

The Brahms trio for violin, piano and French horn was an entrancing composition, which called forth the art of Louise P. Albee, pianist, who is a fine ensemble player; Richard Lindenhahn, horn soloist with the Minneapolis Symphony Orchestra, and Richard Czerwonky, who re-

peated his tremendous success of the day before, when he was soloist with the orchestra (as recorded above).

The whole evening was one showing great solidarity of tone and complete devotion to the best in music on the part of the participating musicians.

RUTH ANDERSON.

DELIGHTFUL MORRILL MUSICALS.

Well Known Teacher is Hostess at Interesting Event.

One of the most interesting of all the affairs given by Laura E. Morrill this season was the musicale of Thursday evening, February 10, which took place in the large music hall of the Hotel Majestic, New York. These events are always anticipated by a large circle of friends, and the events are of social as well as musical importance. On this occasion there was a large and discriminating audience, consisting of persons prominent in the music and social worlds.

Lillia Snelling, who is making a great success in concert this winter, and who is an artist of whom Mrs. Morrill is deservedly very proud, came from Boston to sing for her distinguished teacher. Her numbers were: "Ah, mon fils," from "Le Prophète"; Sibella's "The Street Organ," Carpenter's "Don't Cease," and Homer's "Sing to Me," and each called forth enthusiastic applause.

An artist-pupil, who is rapidly advancing into the artist class, is Clarence C. Bawden. He sang "O Paradiso" (Meyerbeer), "O Thou Billowy Harvest Field" (Rachmaninoff), and a composition by Branscombe to the delight of all present. In the duet from "Trovatore," which he sang with Miss Snelling, the two voices blended in a manner which called forth exclamations of approval, and many were heard to remark that it was a work of art in mezza voce singing.

Claribel Harris, a dramatic soprano, who showed great progress and much promise, sang "Ah, Love but a Day" (Beach), "Contentment" (Hastings) and "Allerseelen" (Strauss). Grace Mott, soprano, also deserved much praise for her musicianly renditions of "Now Sleeps the Crimson Petal" (Quilter), "Vou Dansez Marquise" (Lemaire) and "Sing, Smile, Slumber" (Gounod). For this last number Margaret Whitaker played a violin obligato in a most charming fashion.

Mrs. Morrill also introduced a new pupil, Ellen Fastrom, who possesses a rich contralto voice. Miss Fastrom was cordially received.

Eager interest is already felt in the next musical event to be given by this gifted teacher.

NEW YORK SYMPHONY SOCIETY CONCERTS.

Josef Hofmann Is Soloist at Seventh Pair of Programs.

At the seventh Friday afternoon concert of the New York Symphony Society, Walter Damrosch, conductor, there was a program made up of only three numbers: Smetana's symphonic poem, "Ultava," the Kalinnikow symphony in G minor and the Chopin F minor piano concerto. Josef Hofmann was the soloist. The Smetana poem, an old friend, was well played, as was the Kalinnikow symphony, which has not been heard here for a long time. It is an attractive work, frankly melodious in many parts, but at the same time always showing the hand of a composer of thorough musical attainments. Kalinnikow, in this work, showed himself a man of much promise, and it is to be sincerely regretted that he died in 1901 still a young man.

The Chopin F minor concerto is not one of the most potent and valuable works of its composer, but Mr. Hofmann's careful interpretation gave it a genuine value which it would not have under the fingers of a less accomplished pianist. The concerto was played throughout with beauty of tone and there was no attempt to read passion into pages where it does not exist in reality. Mr. Hofmann was called back several times to bow his acknowledgment to the plaudits.

At the Sunday afternoon concert, the first performance at these concerts of "Prince Hal," a new overture by Professor David Stanley Smith, was played in place of the Smetana composition. It was a bright, attractive melodious work and evidently pleased the audience thoroughly. Professor Smith, who conducted, was recalled several times to bow his acknowledgment.

Two Metropolitan Appearances for Clarence Whitehill.

Two appearances at the Metropolitan Opera House are among Clarence Whitehill's activities of the week. This (Thursday) afternoon he sings the role of Der Wanderer in the special "Ring" cycle performance of "Siegfried" and next Tuesday, Washington's Birthday, there will be a holiday performance of "Parsifal," in which he will be heard.

AEOLIAN HALL, Tuesday Evening, February 22nd, at 8:15

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OLIVE KLINE SOPRANO

In Appearance with Amato at Dayton, Ohio, recently

Distinct Success Unanimous Praise

TWO OPINIONS

Miss Kline's audience was immediately won by the beauty of her sweet soprano voice, the appeal of her sympathetic interpretations and charming personality. She is not only vivacious—but captivating, with a perfectly natural style, while her enunciation is a delight; and she generously responded with encore numbers. Her opening aria, "Shadow Dance," from "Dinorah," was perfect, and the birdlike qualities of her voice were displayed with inimitable control in the "Fairy Pipers" and "Bird of the Wilderness." Amato and Miss Kline in their duet, "Gondoliers," from Henschel, won the heartiest applause and were forced to repeat part of the number.—Dayton Daily News.

Miss Kline won her hearers at once with her first selection, the "Shadow Dance," from "Dinorah," which was given in exceedingly brilliant style. Her personality was so pleasing and her perfect control added to the charm of a voice whose notes were exquisitely clear and bell-like, made her entire concert one of much pleasure. Nothing could surpass the daintiness of her rendition of "Fairy Pipers," and every selection she sang was one of tonal delight.—Dayton Evening Herald.

Additional endorsements will be reproduced from time to time

Management: Wolfsohn Musical Bureau, 1 West 34th St., N. Y.

Giuseppe de Luca



Baritone of the Metropolitan Opera Company unanimously hailed as a Rigoletto worthy of the best traditions of the world's foremost opera house in his American debut in the role, February 11th.

What the foremost New York papers of February 12th said:

The Rigoletto, Mr. de Luca, enjoyed a triumph. His Rigoletto is a masterpiece. His acting is charged with just the right shade of melodramatic to make the plot of the familiar opera ring true and hold the audience's interest. His facial expressions mirrored at first the cynical mockery, then the tragedy, of this part. His singing was superb in its quality of tone, in phrasing, wonderful breath control and dramatic import.—Herald.

And the Jester—a newcomer in the part to us—Giuseppe de Luca. Caruso triumphed, as we knew he would. De Luca triumphed far beyond what we had reason to expect. Hitherto Mr. de Luca's best performances had been Figaro and Marcello, and the tragic note had been largely absent from his conceptions. Yet last night his Rigoletto proved that he is an artist of true tragic powers. His impersonation was in the later scenes fragrant with pathos, with feeling and with vindictive hate, yet in the first act ironic and heartless. His business in the court scene was well thought out and original, his curse at the end of the scene with his daughter terrifying in its intensity. Needless to say, he sang the music as Verdi should be sung—with exquisite nuance and legato.—Tribune.

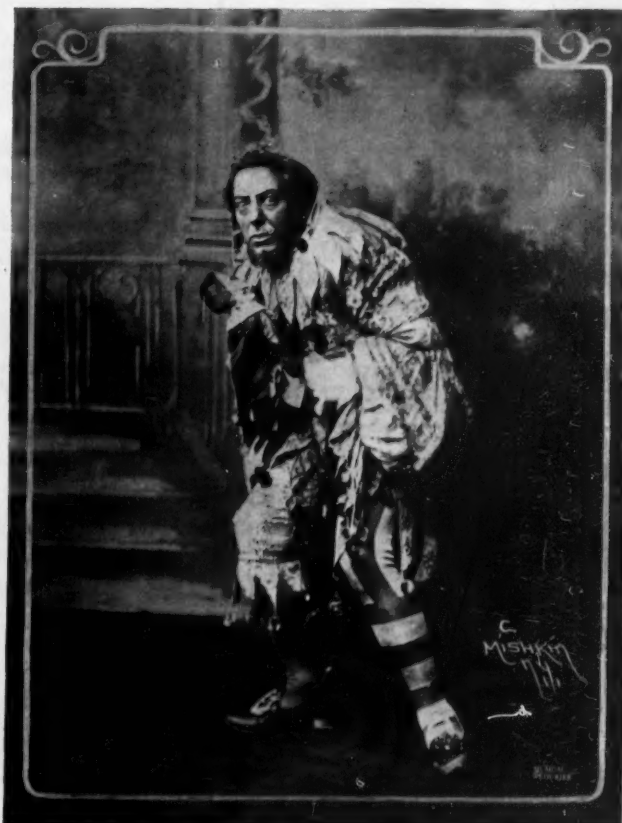
Had the opera-loving public of this city known that Giuseppe de Luca, this season's new Metropolitan baritone, was to furnish an artistic surprise as Rigoletto the crowds would doubtless have been even larger.

M. de Luca had given evidences of his superiority as Figaro in "Il Barbiere di Siviglia," but no one thought he would put into the dramatic side of Rigoletto so poignant a note of tragedy. Being physically small, he was able to make up in a notably effective manner. His delineation of the character was not only consistent, but in his suggestion of the constantly changing emotions, especially through facial expressiveness, he made the role vividly realistic. De Luca's Rigoletto assumes a place of importance comparable to the best this city has known.—World.

The new Rigoletto, Mr. de Luca, gave an admirable, an interesting, and characteristic impersonation, not altogether on conventional lines. It had many significant details of malignancy, pathos, and tragic power. Mr. de Luca did much excellent singing.—Times.

Who had suspected that Giuseppe de Luca would give one of the finest impersonations of the hunchback jester ever seen in New York?—Press

[Communications in regard to concert engagements for Mr. de Luca to be addressed to R. E. Johnston, 1451 Broadway, New York]



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NEW YORK**MAY SCHEIDER AT ATLANTIC CITY.**

Operatic Soprano Recuperating from Recent Illness.

May Scheider, the New York soprano, who has been singing with the Boston Grand Opera Company this season, is at Atlantic City, N. J., recuperating from pleurisy. New Year's day she had a severe attack of tonsillitis, from which she practically recovered, but she had a relapse which developed into pleurisy, from which she is just now recovering.

Thanks to the bracing air at Atlantic City, Miss Scheider hopes to be back in New York the latter part of the week to take up her professional activities again.

Miss Scheider, who is under the management of Hugo Goerlitz, is planning to concertize when she is not singing in opera.

In accordance with her many flattering tributes from the press abroad are a few from the American press, based on her recent tour with the Boston Grand Opera Company,



MAY SCHEIDER
On the Boardwalk at Atlantic City.

which give ample testimony of her innate ability and marked vocal talent:

May Scheider sang the part of Micaela with much vocal charm. She has a lovely soprano voice, with much warmth in the upper register. She gave the much abused aria in the "Smugglers" scene with intelligence and distinction and acted sincerely. This young woman has a future.—Chicago Evening American, October 6, 1915.

Miss Scheider has a pleasing voice and an agreeable personality, and while her singing in the first act was marked by nervousness, her interpretation of the big third act was effective and was followed by spontaneous applause. She showed marked advancement in her art since her earlier appearance.—New York Herald, November 5, 1915.

Special interest attached to this performance since the introduction of a new singer, May Scheider, a New York girl who for the past five years has taken a prominent part in European operatic circles. For several years she was leading prima donna at the Royal Opera, Karlsruhe. She has now faced her own countrymen and challenged comparisons with the many Micaelas who have appeared before her, and it is safe to say that she has achieved a great success. Her voice is a pure, high soprano . . . of a very sympathetic quality, and she made the part stand out distinctly, giving it more than usual prominence. It is to be hoped that when the Boston Opera Company returns, May Scheider will have the opportunity to play some of the roles in which she gained distinction in Europe. Her name is to be added to the list of honor of famous American sopranos.—The Globe (New York), November 9, 1915.

Miss Scheider is one of the most promising sopranos on the stage and a brilliant future is predicted for her.—American, November 5, 1915.

May Scheider's Micaela was the conventional figure required by the composer and author. The most pensively beautiful melody in the entire score falls to her lot, and she sang it last night in a perfect manner.—St. Louis, October 13, 1915.

May Scheider's Micaela was clear voiced and telling.—St. Louis Times.

Miss Scheider's Micaela was a finished and agreeable impersonation.—Boston Post, November 17, 1915.

Micaela was sung Tuesday night by May Scheider, a soprano with a most appealing quality of voice.—Detroit Journal.

EDDY BROWN DELIGHTS AMERICAN AUDIENCES.

Young Violinist Wins Flattering Tributes.

Eddy Brown's first New York appearance was in recital in Aeolian Hall, on the afternoon of January 14. This brilliant young violinist immediately aroused the enthusiastic praise of press and public, as the following newspaper criticisms of this concert which appeared in the New York dailies would indicate:

Mr. Brown has already had brilliant success in Germany. He has a highly developed finger technique. His intonation is invariably accurate, and he plays rapid and intricate passages with much skill.—Sun.

Now and again a virtuoso violinist flashes on the musical horizon to move audiences by dazzling flights of technic. One made his New York debut yesterday afternoon in the person of Eddy Brown. In brilliance of tone and style and a prodigious technic, Mr. Brown fulfilled every expectation.—World.

His playing revealed many fine qualities, among them a tone of

great purity, power and mellowness, admirable mastery of the bow, a flexible and agile left hand and wonderful technic.—American.

Both emotionally and technically he proved himself one of the best equipped young violinists now before the public.—Tribune.

His bow arm is marvelous. Rapid passages he played with accuracy of intonation and with clear, full tone. His bowing was always steady, and his tone both large and good to hear. His trills and runs in Tartini's "The Devil's Trill" were executed with unusual accuracy. The whole work he presented in a spectacular manner.—Herald.

Mr. Brown has the delicate responsiveness in the right hand that makes music as soon as the bow touches the strings. His tone is pure tone, powerful or sensitively restrained at will. He did some masterful double stopping, and handled difficult harmonies with certainty and purity.—Evening Journal.

On Sunday evening, January 23, Mr. Brown appeared as soloist at the Metropolitan Opera concert, playing the Tchaikowsky concerto and winning the enthusiastic plaudits of a large audience, as witness the following:

Eddy Brown won flattering tributes of applause. The audience appreciated keenly the technical brilliancy, nervous energy and dash of the young virtuoso's playing.—Press.

Mr. Brown's playing was sincere, scholarly and interesting. He proved himself a master of style.—American.

Mr. Brown's numbers reaffirm the impressions made by his first recital a few days ago.—Tribune.

As at his debut, he displayed remarkable technical proficiency, and a fine tone of good size.—Herald.

In addition to an appearance at the Bagby Morning Musicale, on January 24, and a second recital in Aeolian Hall, on January 29, Mr. Brown was heard in Indianapolis as soloist with the New York Symphony Orchestra. In the Indianapolis News of the morning following the concert, there appeared this statement by Walter Damrosch, conductor of the New York Symphony Orchestra:

Eddy Brown is destined to be one of the two or three great violinists of the world. You may quote me as saying so. I shall be glad to have it known that I made the prediction. Why, he has it now. His trill is one of the most wonderful I have ever heard.

Another notable success was scored by this young artist in Cincinnati, when, according to telegraphic accounts, he "had sensational success." The same telegram also states the "audience was large. Whole audience nearly went wild. Recalled numerous times. Played encore after encore."

During the early season Eddy Brown appeared at two orchestral concerts in the Gewandhaus, Leipsic, with Arthur Nikisch conducting. An additional orchestral concert was given in Cologne under the leadership of Abendroth, the successor of Steinbach. Eddy Brown's Berlin recital was given on November 20. In December concerts were given in Amsterdam and The Hague.

Edith Taylor Thomson Announces

1916-1917 Series of Heyn Recitals.

Edith Taylor Thomson, manager of the Heyn recitals, Pittsburgh, has some very interesting announcements to make regarding next season. As usual, there will be five concerts in the Heyn series, beginning October 20, with John McCormack. Frieda Hempel will appear November 3, and the third will be a joint recital by Josef Hofmann, pianist, and Sophie Braslau, contralto of the Metropolitan Opera Company. The fourth concert will be given by Alma Gluck and Efrem Zimbalist, on December 11, and the series will be brought to a close on January 5 with a joint recital by Albert Spalding and Rudolph Ganz.

In addition to this array of celebrities, Mrs. Thomson will present Mme. Schumann-Heink, October 24, and Mischa Elman, November 15, and negotiations are under way for a number of other distinguished musicians. Pittsburgh music lovers have no reason to complain of the musical outlook for 1916-1917.

De Stefano Meets with Accident.

About ten days ago Salvatore de Stefano, the harpist, met with what threatened to be a serious accident. In leaving the home of Mrs. Peck, in Fifty-eighth street, New York, where he had been rehearsing for a private musicale with Beatrice Harrison, the cellist, he slipped on the pavement and fell. He was hurried unconscious to the Poly-clinic Hospital in a taxicab, where six stitches had to be taken in his head. Mr. Stefano recovered sufficiently to keep his date with Miss Harrison and also to appear in Akron and Canton, Ohio, on February 15 and 16, respectively, as scheduled.

At the Cotillon.

Soph—"Your girl is a wonderful dancer but for two things."

Junior (elated at compliment paid his girl)—"Yes, I think so, too. But what are the two things?"

Soph (beating a hasty retreat)—"Her feet."

VIVIAN GOSNELL WINS UNANIMOUS ACCLAIM AT FIRST NEW YORK RECITAL.

Press Attestations.

The first New York song recital of the English baritone, Vivian Gosnell, which took place on January 31, was a distinct achievement for the singer as the following excerpts from the New York press show:

Vivian Gosnell, an English baritone who has been heard here recently as soloist with the Oratorio Society, gave a first song recital at Aeolian Hall last evening. The opening group was given to old airs. These numbers gave Mr. Gosnell good opportunity to disclose his vocal ability, as also that in interpretation. He has a voice well adapted in power and range to the requirements of the recital platform, and he sings with a generally good knowledge and style. Besides the old airs, Mr. Gosnell sang songs by Schubert, Brahms, Wolff, Puget, Debussy, and Fauré, and songs in English by Bauer, Spelman and Ralph Vaughan Williams. The singer imparted interest to these songs through musicianly feeling. His diction was at all times excellent.—Sun, February 1, 1916.

Mr. Gosnell sings intelligently and sincerely, with a good enunciation, good phrasing, and with a commendable directness of style. He sang songs in English by Handel and Robert Jones admirably. A group of German Lieder showed his real sympathy with this form of art and understanding of it, especially in Schubert's "Aufenthalt" and "Liebesbotschaft."—Times, February 1, 1916.

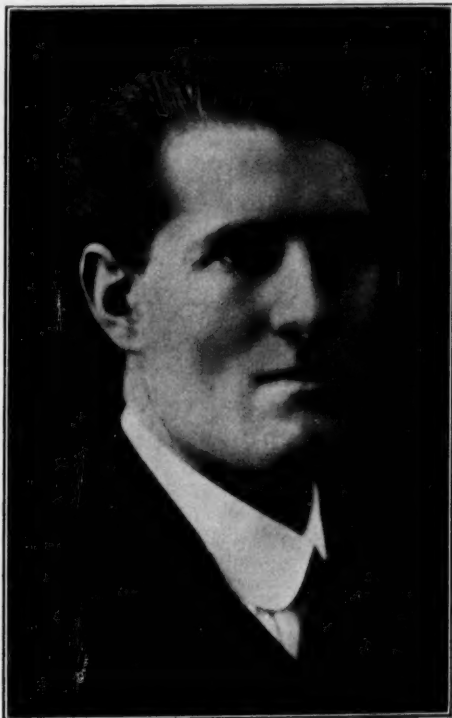
His voice, a low baritone, is even and powerful. Mr. Gosnell has taste and intelligence, and these, with his ability to arrange an interesting program, should aid him in pleasing other audiences.—Tribune, February 1, 1916.

Vivian Gosnell is the possessor of a pleasing voice, well controlled and of commendable and equal range.—New York American, February 1, 1916.

Vivian Gosnell, basso, was heard in recital last night in Aeolian Hall by a friendly audience. German, French and English groups of songs within the range of Mr. Gosnell's voice, and easily adapted to his style of singing, formed the greater part of his program. His voice is not big, but it is flexible and of pleasing quality. His chief asset is his ability to interpret a song, and he succeeded in making his recital interesting.—World, February 1, 1916.

To fresh vigor and command of style his varied pieces by Debussy, Erich Wolff, and "Songs of Travel," by Ralph Williams, gave the added scope of poetic feeling and skillful interpretation.—Evening Sun, February 1, 1916.

On Monday evening last, Vivian Gosnell, the English baritone, made a most favorable debut before the American public at Aeolian Hall. With his sympathetic, excellently trained baritone voice, he sang the various numbers of his program throughout with artistic taste and fine musical understanding. Of the English songs, "The Roadside



VIVIAN GOSNELL.

Fire" ("Songs of Travel"), by Ralph Vaughan Williams, especially pleased, and among the French songs, Paul Puget's "Chanson de Route," the latter being sung in a very effectual and dramatic manner. The finished presentation of a variety of songs by Schubert, Brahms and Erich Wolff, showed that the artist has with especial zeal devoted himself to the study of German songs and that he has penetrated deep into the spirit of them. His excellent pronunciation of the German language, his interpretation, full of feeling and understanding, brought him hearty and well earned applause.—(Translation) New Yorker Staats-Zeitung, February 6, 1916.

Gilderoy Scott in Folksong Recital.

Many have heard and enjoyed Gilderoy Scott in her oratorio singing this season, but it was the privilege of the University Forum of America to hear her in a folksong recital at the club house in West 113th street, New York, on the evening of February 9.

The English contralto sings with the intimate expression and clear diction so indispensable to folk singing,

and her selection of Irish, Scotch, Welsh and English examples, many of them in dialect, was as unhackneyed as it was delightful. She greatly increased the interest and enjoyment of the evening by preceding each song by a few explanatory remarks, an innovation that is very welcome when so well and wittily done.

Meta Reddish Engaged for West Indian Tournee.

Meta Reddish, the operatic prima donna, has several important concert and recital engagements during March and April in order to accept a contract under splendid conditions as "etoile" of a grand opera company, especially organized by South American capitalists to support her in a short tournee of the West Indies. The gifted singer will be heard in the repertoire which brought her such



META REDDISH.

brilliant successes at the San Carlo, of Naples; at the Costanzi, of Rome, and the other leading opera houses of Europe and South America. Miss Reddish will be accompanied on the tour by her brother Claude Reddish, her coach and personal representative, and by her mother. The soprano expects to return by May to fill her engagement as leading soloist on the opening night of the Buffalo May Festival, May 11, and other contracts of importance.

Jacobs Plays at Roumanian Aid Society Concert.

On Saturday evening, January 29, a concert for the benefit of the Roumanian Aid Society was held at Hotel Knickerbocker, New York. An interesting program was rendered by Sidonie Spero, soprano; Nora Donar, reader; Max Jacobs, violinist; Alfred Ilma, baritone, and Ira Jacobs, pianist-composer.

Max Jacobs, conductor of the New York Orchestral Society, played "Serenade" (Drdla), "Spanish Dance" (Sarasate), "Caprice Viennoise" (Kreisler) and "Waltz Liebesfreud," Ira Jacobs' "Song Without Words" and the "Gypsy Airs" of Nachez. His fine art and brilliant technic delighted his audience, and he was recalled many times. Especially charming was the composition of Ira Jacobs, which scored a most decided success.

Ira Jacobs had two other compositions on the same program, Miss Spero singing his "There Is a Rose In a Garden," and Mr. Ilma delighting every one with his rendering of "Early Violets." Miss Spero also sang an aria from Massenet's "Manon" and Moussorgsky's "Hupak." In an aria from Massenet's "Herodiade" and Bruno Huhn's "Invictus" Mr. Ilma added materially to the enjoyment of the program.

Francis Rogers to Sing for Princeton Club.

On Sunday afternoon, February 27, Francis Rogers, baritone, will be heard in recital at the Princeton Club, Gramercy Park, New York. Loraine Wyman, soprano, will also be heard, and C. L. Safford, pianist, will be the accompanist.

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That the people of Texas, her native State, appreciate the worth of Zona Maie Griswold, may be seen from the appended clipping and the letter which follows:

"It is with pleasure that we announce the forthcoming edition of 'Noted Women of Texas.' This volume is to contain the photographs and brief biographies of noted women and the wives and mothers of noted men of our State. When other States and nations are producing literature in appreciation of the achievements by woman, Texas has as great a right to honor her daughters in a similar way. A volume like this will be of great interest to the historian, the educator, the sociologist and the man of fine arts. While it will present great women of a time past, it will introduce to the present and coming generations the noble daughters of the Lone Star State, who are, even in our days, lending their energies in various callings, or wielding their influence at home for refinement and prosperity and for the blessed continuance of all our institutions. It is befitting and proper that we dedicate a

volume to the work and influence of the noble women of Texas."

Austin, Texas, February 3, 1916.

Zona Maie Griswold, Dallas, Texas:

DEAR MISS GRISWOLD: As you are one of the representative women of the musical world, and one of whom the State is, and should be justly proud, I take pleasure in advising you that you have been chosen one of the subjects of the forthcoming volume, entitled "Noted Women of Texas," which we hope to have off the press soon. I ask as a special favor that you send us a late photograph and a brief sketch of your life.

You are in no way obligated, as this edition is being prepared for libraries and other public institutions.

Thanking you in advance for this favor, I beg to remain,

Yours very truly,

(Signed) J. M. DUNN, Sec'y.

The above came as a great surprise to Miss Griswold, and one which pleased her greatly.

Edward Clarke and His Recital Trio.

Reproduced herewith is the latest photograph of what is perhaps the most popular trio of concert artists in Chicago, i. e., Edward Clarke, baritone; Rachel Steinman Clarke, violinist, and Earl Victor Prahl, pianist. These artists have been working together for three years without change of personnel giving concerts for clubs and musical organizations in and out of Chicago. They have appeared this season already for the Kenilworth Club, Ravenswood Club, North Shore Club, and given concerts at Oak Park, Irving Park, Mark White Square, Indianapolis; Hiram College, Con-



EDWARD CLARKE CONCERT PARTY.

Edward Clarke, baritone; Rachel Steinman Clarke, violinist; Earl Victor Prahl, pianist.

neaut, Ohio; Lima, Ohio; Evanston Woman's Club, Muncie, Ind.; Peoria, Ill. They are booked to appear in a series of six concerts in the Fullerton Avenue Presbyterian Church, Chicago, on six consecutive Monday evenings beginning February 14, and for concerts at Bay City, Mich.; Abingdon, Ill.; Fort Atkinson, Wis.; St. Joseph, Mich.; Rock Island, Ill.; Buckhannon, W. Va., and a three weeks' trip to the Canadian coast in April. Besides filling a number of engagements, Mr. and Mrs. Clarke have large classes at the Lyceum Arts Conservatory, of which Mr. Clarke is one of the directors.

John Campbell to Appear with New York Symphony Orchestra.

John Campbell has been reengaged for the spring festival tour of the New York Symphony Orchestra. This sterling artist, whose splendid tenor voice and thorough musicianship have everywhere won for him the praise of press and public alike, sang in over thirty concerts throughout the Southern and Western States during the 1915 tour with the Damrosch organization.

As a result of his excellent work he is again to appear on tour, and without doubt his success will be similar to that of last season.

Signor Fabbri's Success in Concert.

Signor Fabbri played in Sabetha, Kan., on February 11, and will appear this month also in San Antonio, Tex., on the 23d; Shawnee, Okla., the 25th; Ottawa, Kan., 21st, and in Duluth, Minn., March 3, and Lincoln, Neb., March 6. Signor Fabbri gave his last historical recital in Minneapolis on February 3. These historical evenings have been unique in the musical history of Minneapolis and they have been most successful.

The Minneapolis Journal had the following to say regarding the latest one given by Signor Fabbri:

Signor Fabbri did justice to his interesting program in a most brilliant manner. Both the youthful Brahms numbers, the ballad in B major and the scherzo in E flat minor, as well as the several Debussy pieces, he mastered in a manner to play them in the spirit of improvisation, as they were no doubt meant. Novelties among the latter were "La Serenade Interrompue" and the rondo from "La Boite a Janjou." In the latter the tone colors of the artist graphi-

cally painted the various toys, and with a special vividness the top and the trumpet.

Another novelty was the C major rhapsody by Dohnanyi, who belongs to the Neo-Hungarians, who aim to create Magyar music freed from gypsy traits in parallel with the new music of France, stripped of all cosmopolitan finery. The pianistically fascinating and brilliant task of playing the rhapsody, Signor Fabbri evidently found most congenial.

Italy, the classical home land of music, was represented alone by a number from the Egyptian piano suite by Fabbri, an "Arabesque" with a history of its own. Signor Fabbri some six years ago was giving a recital in Cairo which was interrupted by the arrival of camel trains of pilgrims from Mecca. The weird music of these returning pilgrims' band is used for the main theme of this composition. That the composer played "con amore" goes without saying. The audience tried to obtain a repetition, but at the close the artist played the Chopin A flat etude with much finesse.

American Academy Performance.

"The Little Shepherdess," a one-act play translated from the French of Rivoire, with the scene laid in the eighteenth century garden of a princess, was given February 11, at the fourth fortnightly performance of the students of the American Academy of Dramatic Art and Empire Theatre School, at the Lyceum Theatre, New York, where all the performances of the school are given this year. Francis Littleton, Moná Kingsley, and Marie Louise Pecheur appeared in the roles of the play, and pleased a large audience with their appropriate acting.

Fifteen students of the school collaborated in the principal play, "The Inside Gentleman," a three-act comedy by Emily Symonds. The scenes of this enjoyable play were in England, at an old country estate. This, too, with variety of humor, and capable young actors, was hugely enjoyed, the acting of the following taking precedence in importance and ability over the rest; Leonard Brooks, Joseph H. Bell, Anna Laughrey and Dorothy Dooley.

The American Academy of Dramatic Art announces that it will give the fifth matinee of the season Friday afternoon, February 18, in the Lyceum Theatre, New York. The program will be made up of a one-act comedy, "The Colonel and the Lady," by Dawson Milward and Holman Clark, and Pinero's three-act comedy, "The Benefit of the Doubt."

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JANUARY 13, 1916

BY

Sophie Braslau

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The New York World said in part: "Among the younger members of the Metropolitan Opera Company, none has a more pronounced talent or shows greater promise than Sophie Braslau. The beauty of her contralto voice was instantly apparent. Moreover, she displayed an abundance of self-confidence, which is quite essential in public singing. Miss Braslau approached her task with seriousness and a respect that goes well with one of her years. Her program was ambitious. It was a recital such as only a seasoned artist could hope to present with marked success, yet Miss Braslau emerged with a deal of credit."

Another newspaper opinion will follow in the February 24th issue of the Musical Courier.

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JULIA CULP SINGS TWO STRANSKY SONGS AT PHILHARMONIC CONCERT.

Conductor of New York's Famous Orchestra Reveals Cleverness as Composer—Attractive Program Finely Performed.

The program of the New York Philharmonic Society at the concert of Thursday evening, February 10, and Friday afternoon, February 11, was as follows: Overture, "Benvenuto Cellini," op. 23, Berlioz; symphony, No. 6, in B minor, op. 72, "Pathétique," Tchaikowsky; two symphonic songs—"Moonrise" and "Requiem," Stransky; "The Sorcerer's Apprentice," Dukas; songs with piano—"Be-freit," "Morgen" and "Heimliche Aufforderung," Richard Strauss; prelude, "Die Meistersinger," Wagner.

The principal feature was two symphonic songs, "Moonrise" and "Requiem," by Joseph Stransky, the orchestra's conductor, sung by Julia Culp. These songs, though their subject matter is hardly of a grade to interest the public, are made with the taste and knowledge of a thorough musician, and for musicians who are able to understand and appreciate this form of art—though it requires a considerable musical education to do so—it was most interesting to observe the cleverness with which Mr. Stransky, especially in the second number, had made use of certain effects involving "Leitmotiven" and the introduction of a short fugato. The voice part is declamatory rather than melodic and was capitally done by Mme. Culp, who was in excellent voice and had more of an opportunity to please the audience in three Strauss songs (with piano accompaniment) of her second group which were received with great enthusiasm.

Tchaikowsky's "Pathétique" symphony is a favorite with Mr. Stransky. He always does it well; at these concerts he did it a little better. The orchestra displayed real virtuosity in the third movement and was very rightly called upon by the conductor to share with him in the plaudits which followed. Of the other numbers on the program, the artificiality of Berlioz's "Cellini" overture fails to interest nowadays, though the work was excellently done. Dukas' familiar scherzo won more applause, and the splendid rendition of the "Meistersinger" prelude aroused much enthusiasm.

America's "Big" Baritone.

William Wade Hinshaw, the American baritone whose body, heart and voice are all of a bigness—and a big bigness at that—has decided that he can spare some of the first mentioned and following the advice of "Eat and Grow Thin," has taken off about twenty pounds in the last few weeks, though he still has enough left, as the accompanying photograph shows.

This statement hardly seems to be consonant with the fact that on Saturday evening, February 12, at the Hotel



MR. AND MRS. WILLIAM WADE HINSHAW, IN CENTRAL PARK, NEW YORK.

Netherlands, New York, Mr. Hinshaw was toastmaster at the banquet of the Alumni Association of his old college, the Valparaiso College, Valparaiso, Ind., for Mr. Hinshaw belongs to the noted line of Hoosiers who have been doing their best to make Indiana famous. Mr. Hinshaw's Carnegie Hall recital comes on February 28.

The program follows:

Recitative and aria, <i>Sorge Infausta</i> (Orlando).....	Handel
Aria, <i>Non più andrai</i> (<i>Le Nozze di Figaro</i>).....	Mozart
<i>Schöne Wiege meiner Leiden</i>	Schumann
<i>Gruss</i>	Schumann
<i>Der Knabe mit dem Wunderhorn</i>	Schumann
<i>Die Stadt</i>	Schubert
<i>Der Leiermann</i>	Schubert
<i>Der Atlas</i>	Schubert
<i>Zigeunerlieder</i>	Dvorák
<i>Mein Lied ertoet</i>	
<i>Ei, wie mein Triangel wunderherrlich laeudet.</i>	
<i>Rings ist der Wald so stumm und still.</i>	
<i>Reingestimmt die Saiten.</i>	
<i>In dem weiten Leinenkleide.</i>	
<i>Darf des Falken Schwingen Tatraehöhen umrauschen.</i>	

Lieder vom Rodenstein.....	Jensen
<i>Die drei Doerfer</i>	
<i>Gersprenz.</i>	
<i>Reichelsheim.</i>	
<i>Pfaffenbeerfurt.</i>	
<i>Alt Heidelberg</i>	Jensen
<i>The Wandering Knight's Song</i>	Horatio Parker
<i>From a City Window</i>	Kurt Schindler
<i>To Russia</i>	Sidney Homer
<i>The Fiddler of Dooney</i>	Sidney Homer
<i>Egyptian War Song</i>	Henry Hadley

Kurt Schindler will accompany.

An Appreciation of Darius Milhaud, the Young French Composer, from Arnolde Stephenson, Soprano.

Arnolde Stephenson, the American mezzo-soprano who is coming to this country next year for an extended concert tour, after several years spent principally in France in musical study and work, sends the *MUSICAL COURIER* the following sketch of the young French composer, Darius Milhaud, translated by her from a recent number of *Musique de Chambre*:

"Darius Milhaud was born at Aix (Provence) in 1892. He is a pupil of Geldage. The present sonata, his first publication was composed in 1911, and was performed for the first time during the spring of 1913 at a concert given by the Independent Musical Society (S. M. I.). A string quartet, his next work, was produced under the same auspices in the following autumn, and confirmed the opinion



DARIUS MILHAUD,
Young French composer.

formed on the earlier occasion that he is one of the most promising French composers of the day! His setting of some prose poems by Claudel, "Connaissance de l'Est," received performance at the Autumn Salon, 1913. One of his recent works, a symphonic suite, was heard soon after its completion, at one of the Schmitz series of concerts in the spring of 1914. He is now engaged on a dramatic work in three acts based on the "Lost Sheep" of Francis Jammes. A sonata for two violins and piano is a welcome addition to a much neglected form of chamber music."

At her American recitals Miss Stephenson will sing with orchestra or with piano, as the occasion dictates, "Le Point," from Milhaud's "Connaissance de l'Est," specially orchestrated for her by the composer.

Helen Möller and Marcus

Kellerman Give Joint Recital.

A recital of songs by Marcus Kellerman interpreted in dances by Helen Möller, was given at Miss Möller's studio, New York, last Thursday evening, February 10. The unique idea was a thoroughly successful one and enjoyed by all.

Miss Möller is well known in New York. She appeared recently at two benefits for Belgian and Polish war sufferers. The young woman, who is the personification of grace and rhythm, has never taken a lesson. She claims to have acquired her grace from the gamboling prairie dogs, at her home out West.

Her feature dance is "The Prisoner." This was the complete program: "Pandora," Miss Möller; "Pilgrims' Song" (Tchaikowsky), Mr. Kellerman; "Call to the Birds," Miss Möller; "Boat Song" (Harriet Ware), "The Last Hour" (A. Walter Kramer), "At Dawning" (Cadman), Mr. Kellerman; "The Fountain," Miss Möller; "Wotan's Abschied" (from "Walküre") (Wagner), Mr. Kellerman; "Pan," Miss Möller; "Zueignung" (Strauss), "Dei Drei Wanderer" (Herman), Mr. Kellerman; "Prisoner," Miss Möller.

William Alexis Parson was at the piano.

Give Us Back the Bobolink.

Has anybody heard the bobolink singing in New Jersey during recent years? Occasionally, perhaps, but this does not refute the melancholy fact that this beautiful and joy-

ous songster, once so common in our orchards and meadows, is now comparatively rare in this State. And for a reason which no one would have guessed, and of which, we confess, we have ourselves been ignorant: New Jersey laws treat the bobolink as a game bird and permit so-called sportsmen to shoot it in the autumn. It would be difficult to believe this but for the fact that there is now before the legislature a bill, introduced by Assemblyman Herrick at the request of the New Jersey Audubon Society, making the killing of bobolinks illegal. In the South the bobolink, known as the reed bird, formerly ate rice, but it is said that in its migrations today it does not touch the rice fields. However this may be, in New Jersey it is a valuable insectivorous bird, as well as the most merry warbler that we have—or formerly had. It will be amazing if the legislature, which ten years ago refused to permit the shooting of robins, should now refuse to protect the bobolink from small fry gunners.—Newark (N. J.) Sunday Call.

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Hamlin's Cavaradossi Wins Warm Praise.

George Hamlin has been given deserved approbation again by Chicago reviewers of operatic doings. This time it was his interpretation of the part of Cavaradossi that caused these favorable comments from the Chicago press:

The chief feature of a performance of "Tosca" was the appearance in it as Cavaradossi of Mr. Hamlin. Upon this appearance the tenor is heartily to be praised. He long has been known as a



Photo by Matzene, Chicago.

GEORGE HAMLIN AS CAVARADOSSI IN "TOSCA"

A new role in which the noted tenor achieved a brilliant success. A vocalist of more than ordinary worth. . . . Last evening, however, Mr. Hamlin played his part with elegance of style and with the assurance of an artist who knows what he is about. It was an excellent characterization.—Herald.

George Hamlin as Cavaradossi in "Tosca" gave a most satisfactory performance, singing with understanding of the music, resonant tones, and playing the part with spirit. He has been studying this profession with a success of which the evidence was unquestioned on the stage. Naturally the time that could be given to rehearsal of this work was very limited, but he knew what he was to do and did it with a force that was gratifying. Mr. Hamlin is entitled to a special word of recognition.—Post.

Hamlin appeared to great advantage in "Tosca." He gave an extremely good rendition, vocally and dramatically. He was one of the three really excellent ones of the cast.—Journal.

The performance of "Tosca" offered special interest because of the appearance of George Hamlin as Cavaradossi. The artist demonstrated by his impressive portrayal of this role a new and conclusive proof of his versatility, both in the concert hall and on the stage. He ranks equally high both as intellectual and as romantic artist and is always receptive to new ideas. Yesterday he invested the role with all his skill and carried it through to an auspicious finish. Notwithstanding the unusual strain of the evening, his voice retained to the end its perfect freshness, sonority and serene beauty.—Staats-Zeitung.

THUEL BURNHAM'S CHICAGO RECITAL.

"Proves Able Pianist."

Thuel Burnham, pianist, recently appeared in recital in Chicago, where he delighted a critical audience by the beauty of his playing and his splendid interpretative ability. The Chicago Evening American spoke of the recital thus:

THUEL BURNHAM PROVES ABLE PIANIST.

It was a pleasure to listen to the delightful, clean, suave and intelligent playing of Thuel Burnham, pianist, of international experience, at the Fine Arts Theatre.

He played an interesting program interestingly, and in the numbers I heard, made me rejoice in the sincerity of his musicianship, his reverential treatment of the instrument upon which he played, as well as in the fine, pure tone he drew from it. Here was no "massacring of the innocents!" The piano must have been grateful, for it responded with mellow sympathy.

Mr. Burnham played the Mozart pastorella exquisitely and the Beethoven sonata, op. 27, No. 2, with a variety of tone, touch and atmosphere which made the well known work a thing of new beauty.

Mr. Stock would prove his good judgment by securing Mr. Burnham for next season.

Mr. Burnham is enjoying a busy season, filling many important engagements throughout the Middle West.

The Proschowsky Studio in Berlin.

Franz Proschowsky, the distinguished voice teacher of Berlin, has kept his studio open in spite of the war, and some important acquisitions to the vocal forces of Germany have gone forth from his studio during the past year. Two of these are Americans, and both of them are now engaged on German operatic stages, which bespeaks the generous and broadminded policy on the part of the German opera directors and the opera loving public. These two American pupils are Mrs. Milton-Smith and Edmond Knudsen. The latter, an excellent baritone, is now singing at the Halle Opera, and Mrs. Smith, whose stage name is Annie Neres, is the leading dramatic soprano of the Wuerzburg Opera, where she is singing such

important roles as Elsa, Venus, Aida, Sieglinde, Valentine in the "Huguenots," Giulietta in "Tales of Hoffmann" and Christine in the new opera entitled "Liebeleli" by Neumann. The American found instant favor with the Wuerzburg press and public both because of her beautiful well trained voice and her great vocal skill and for her histrionic ability.

Other successful pupils of Franz Proschowsky are Martha Hundhausen, lyric soprano of the Strassburg Opera; Gustav Schuetzendorf, baritone of the Munich Royal Opera; Hede Freno, dramatic soprano of the Bremen Opera, and Mary Mora von Goetz, concert soprano, who is having a very busy season in Germany. She recently sang in a performance of "Judas Maccabaeus," given by the chorus of the Berlin Royal Opera at the Opera House, with unusual success. A former American pupil of Proschowsky, Marguerite Shalliday, of Chattanooga, Tenn., recently made a very successful appearance in her native town.

ELEANORE COCHRAN SCORES AT BUFFALO.

Soprano Appears as Soloist with Clef Club.

Eleanore Cochran, the soprano, recently appeared in Buffalo, N. Y., as soloist with the Clef Club of that city. Press opinions from that city recorded her success as follows:

Miss Cochran, a young American soprano, who has sung with great success abroad, made her first appearance in this city, and created a lasting impression.

She has a beautiful stage presence and her voice is a brilliant soprano and one which discloses the most artistic schooling. It is a relief to hear an artist who seeks to convey the composer's idea in the delivery of song rather than to display lung power.

Her lovely legato singing, her equally lovely pianissimo and her cultivation of style, made her one of the most gifted singers heard here this season. Her first number, the aria "Dich theure Halle," disclosed her abilities as a Wagnerian artist. There was no striving for spectacular effects, but a dignified and artistic presentation. In a group of German songs . . . won a tribute of appreciation that brought the singer back for an encore.

Equally charming in a group of songs in English, "I Came with a Song," by La Forge, was exquisitely rendered; "How Do I Love Thee," by Harriet Ware, and "Bird of the Wilderness," by Horsman, won another recall. In her solo with the Clef Chorus, "Hear My Prayer," by Mendelssohn, nothing could be more impressive than the brooding tenderness and religious feeling of "Oh for the Wings of a Dove," while the work of the chorus was most artistic.—Buffalo Courier.

Miss Cochran won many friends with her lovely voice and pleasing stage presence. She was heard in a number of difficult numbers, which she rendered with ease and perfect mastery.—Buffalo Inquirer.

Eleanore Cochran, a singer hitherto unknown in Buffalo, was the soloist. Miss Cochran is a handsome woman, with a lyric soprano voice of agreeable quality. She was heard in the "Tannhäuser" aria, "Dich theure Halle," and in songs by Brahms, Wagner and Strauss, sung in German. "Zueignung," by the last named composer, was encored and repeated, as were the two songs, "How Do I Love Thee," Harriet Ware, and Horsman's "Bird of the Wilderness," in the English group Miss Cochran gave. The soprano sang also the solo in the Mendelssohn chorus, and in this number she was heard to the best advantage, although recall after recall after her various numbers testified to the pleasure of the audience in all her work.—Buffalo Express.

Miss Cochran, soprano, was the soloist. This was her first appearance in Buffalo, and she made a good impression. Miss Cochran presents a splendid stage appearance, and her singing won many admirers for her last evening.

"Dich theure Halle," from "Tannhäuser," by Wagner, was the soloist's opening number. A group of songs by Brahms, Wagner, and Strauss, in German, and songs in English by Foote, La Forge, Harriet Ware and Horsmann, gave the singer a splendid opportunity to display her voice, and she was recalled after each number and compelled to respond with extra numbers. Miss Cochran sang the solo part in the Mendelssohn number in a highly artistic manner.—Buffalo Commercial.

The soloist was Eleanore Cochran, of New York, who made a favorable impression and was given cordial welcome as a newcomer to Buffalo's musical entertainment. She possesses a lyric soprano voice which is of agreeable quality . . . strong in its ringing high tones.

Miss Cochran was heard in the "Tannhäuser" aria, "Dich theure Halle," and in songs by Brahms, Wagner, and Strauss, sung in German; also in two English songs, "How Do I Love Thee" and "Bird of the Wilderness," which were especially pleasing. Miss Cochran also sang the solo in the Mendelssohn chorus, "Hear My Prayer."—Buffalo News.

Katharine Goodson Warmly Congratulated

by H. R. H. The Duke of Connaught.

At Katharine Goodson's recent brilliantly successful recital at Ottawa, none applauded the artist more heartily than T. R. H., The Duke of Connaught and Princess Patricia, who honored the concert with their presence. At the end of the recital, their Royal Highnesses sent for Miss Goodson and congratulated her very warmly on her beautiful playing.

A Confirmed Optimist.

First Player: "Schmidt is a pretty optimistic character, I hear."

Second Player: "I should say so. If he failed in music, he'd thank Heaven he had his health; if he failed in health, he'd thank Heaven he had his music; and if he failed in both, he'd say the one was no use without the other."—Music For Children.



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CARRIE LOUISE DUNNING IN TEXAS.**Prominent Teacher and the Members of Her Dallas Class.**

Carrie Louise Dunning, founder of the Dunning System of Improved Music Study for Beginners, is shown in the accompanying picture, surrounded by the member of her teachers' class at Dallas, Tex. In the picture are (Mrs. Dunning is seated in the center) Harriet Bacon McDonald, Blanche Rucker Mackey, Margaret Albright, Mrs.

Oscar Busby, Inez Brickey, Anna A. Bates, Blanche McElree, Maud Morris, McXie Mae Mason and Bertha Russell. They are all residents of Dallas with the exception of Mrs. Busby, who is from Marshall, Tex.

It was also necessary for Mrs. Dunning to maintain an overflow class in Dallas, which numbered many of the prominent teachers of that city.

En route to Dallas Mrs. Dunning gave a lecture at the University at Georgetown, Tex., and also before the State University at Austin, Tex.

ASTRID YDÉN INTERVIEWED.**Young Swedish Harpist Joins New York Musical Colony.**

Recently come to New York from Europe, where her name stands prominent among those of harp virtuosos, Astrid Ydén bids fair to become a conspicuous figure among the interpreters of that historic instrument in America.

Study from the age of five, first of piano, later of her chosen instrument, highly marked musical talent and sincere devotion to work, have put Miss Ydén where she is today in the musical world.

And so she has not only a creditable career as a student—Stockholm, London, etc., conservatories have bestowed upon her medals and other evidences of her exceptional ability—but an enviable professional career to recommend her in highest terms. She has been favored by royalty, by severe critics, and by the general public, first as a concert pianist, later as a harpist, and she evidently has the entire harp literature at her finger tips.

This, her first visit to America, she thus far finds highly gratifying outside of her musical interests. Our skyscrapers, first seen through an early morning mist, she found "beautiful," and Fifth avenue, particularly the Public Library, caught her favor immediately.

Yes, she had heard much music since coming to our shores, she told this writer. "But your programs are so very long," she continued. "I listened to a three hour recital the other afternoon. I think from one to one and one-quarter of an hour is sufficient, and I do not believe in encores, either. Repeat the number, yes, if the audience likes it especially, but it breaks the line to put in extra numbers. Your audiences are especially appreciative, and responsive, too, I have noticed.

"I heard my countrywoman, Julia Claussen, the other day, when she appeared on the same program with Albert Spalding. She and I are old friends, and have appeared on the same programs together in Sweden."

And this attractive young harpist seems to be rich in friends, conspicuous both in the musical profession and otherwise of prominence. Among these might be mentioned Mme. Patti and Jenny Lind's late husband, Otto Goldschmidt.

Like her famous countrywoman, Mme. Claussen, she confessed to a definite liking for outdoor sports, which is quite in harmony with her Northern birth.

It was a pleasure to chat with this enthusiastic young



ASTRID YDÉN.

musician who aside from her talents is endowed with a very attractive personality.

"This harp is an Erard—a French instrument," she said at the interviewer's questioning, and touched the strings of her instrument with apparent affection while explaining some of its intricacies, and dwelling upon its attractions in a convincing manner.

American engagements are coming to Astrid Ydén through Victor C. Winton, the alert New York manager, and there is every indication that she will become a much sought after artist for the best American musical functions.

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ARTISTS PROVIDE MUSIC AT CONCERT UNDER AUSPICES OF BROOKLYN RELIEF COMMITTEE.**Big Attendance Causes Overflow Meeting.**

Alexander Bloch, violinist; Mary Ball, soprano; Marie Deutscher, violinist; Alexander D. Richardson, organist, and G. O. Wilkins, organist, were the soloists at a meeting and concert given under the auspices of the Brooklyn Jewish Relief Committee for War Sufferers in cooperation with the Brooklyn Jewish Volunteer Relief Committee at the Academy of Music, Sunday evening, February 6. So great was the number in attendance that one meeting was held in the opera house and the other in the music hall. Mr. Bloch and Miss Ball played for the audience in the opera house and Miss Deutscher in the music hall. Mr. Bloch's numbers were "Nocturno," Chopin-Auer; "Zigeunerweisen," Sarasate. Miss Ball sang Roger's "The Star" and "Love Has Wings" and Borodin's "A Dissonance." Miss Deutscher's number was the andante from the "Symphonie Espagnole" (Lalo). The organ numbers, which opened and closed the program, were Rossini's overture to "William Tell" and toccata from symphony, No. 5 (Widor), played by Mr. Richardson, and selections of Traditional Hebrew Melodies, Wilkins, and "Festival," Lemare, played by G. O. Wilkins.

The speakers of the evening were Hon. John Purroy Mitchel, mayor of the City of New York; Hon. Jacob H. Schiff; Hon. Louis Marshall; Hon. Louis H. Pounds, president of the Borough of Brooklyn; Rabbi J. L. Magnes; Rev. Dr. S. Parkes Cadman; Hon. Joseph Barondess; Dr. Schmarya Levin; Rabbi Nathan Krass; Rev. Harris Masliansky; Rev. Joseph Rosenblatt; Benjamin H. Namm.

Marguerite Dunlap in Arkansas.

As may be seen by the attached snapshot, Marguerite Dunlap, contralto, has been enjoying (?) various exciting adventures in the flooded districts of Arkansas. The pic-



MARGUERITE DUNLAP, CONTRALTO, (RIGHT) AND EMELIE GOETZE, PIANIST-ACCOMPANIST.
This photo was taken at Pine Bluff, Ark., February 1, on way to Little Rock, Ark.

ture was taken on the way to Little Rock, where Miss Dunlap was heard in recital on February 1, with her usual splendid success. She is busy filling engagements, the weather having no terrors for this energetic and competent artist.

Mme. Liszniewska Plays at Troy.

Marguerite Melville-Liszniewska went to Troy, N. Y., on Monday of last week, and from a perusal of the local papers it is evident that they know how to and did appreciate the fact that a pianist of importance had come among them. Following are a few excerpts:

It was one of the most pleasing exhibitions of the piano's interpretative power that the Music Hall stage has known. In technical facility it was almost unsurpassable; in power it is exceeded by few; in sentiment it was delightful. The manipulation was ready and distinct throughout, in runs, trills and vigorous passages in octaves, while the pedipulation—if that word may be coined—though freely emphasized, produced with the pedals remarkable effects in sustained tone and in the gradual diminution of power.

"Scenes of Childhood," the phases of children's activities and emotions were depicted with the ingenuity of genius, and the pianist presented the compositions with charming sympathy.

The closing group had a short but masterly serenade by Rubinstein, and a scherzo by D'Albert, played with astonishing vigor and with so inspiring effect that an extra number was demanded by the listeners, the response being a concert etude by Moszkowski, a big work grandly presented.—Troy Times, February 8, 1916.

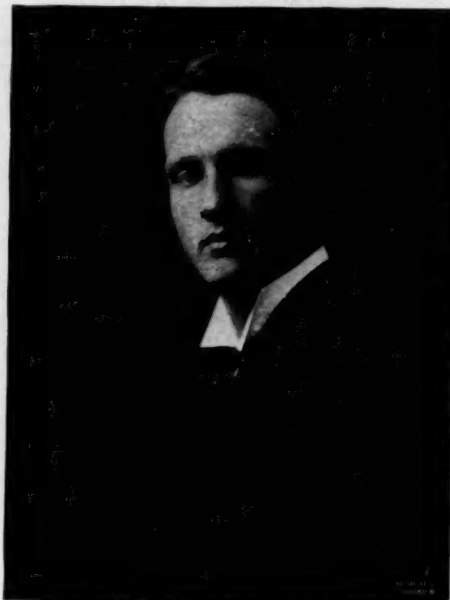
It was an evening of song at the piano that Marguerite Melville-Liszniewska gave at Music Hall last evening and an evening that was fraught with genuine pleasure to the audience that gathered to hear this highly talented and brilliant artist. It was her first appearance in recital at Troy, but it is safe to predict that were she to come again all who were enraptured last evening would again be present prepared for another treat. The masters of the piano have all appeared in Troy, and Mme. Liszniewska will be remembered as taking worthy rank among the most illustrious of them.

Mme. Liszniewska has marvelous technic and control, and possesses the rare power to make the piano interpret the emotions just as a singer appeals to the heart and the understanding. Hers is not

mere brilliancy of effort at the keyboard, the highly trained artist alone—there is something else that she gives that makes music pure and simple, whether it is in crashing chords or melting phrases, or lingering melody. It comes close to the listener and satisfies. Mme. Liszniewska is the coloratura of the piano.—Troy Record, February 8, 1916.

NUMEROUS ENGAGEMENTS FOR BECHTEL ALCOCK.**Announcement of Many Engagements for Remainder of Season and for Next Year Denotes His Popularity.**

Bechtel Alcock, tenor, has been engaged for twenty concerts, beginning October 9, 1916, and he will also fill many engagements in the interval before the close of the present season. He has also been reengaged for the fifth consecu-



BECHTEL ALCOCK,
Tenor.

tive year as tenor soloist at the West End Presbyterian Church, New York.

Of Mr. Alcock's singing, Walter Damrosch, conductor of the New York Symphony Orchestra, declared him to have "a lovely voice, splendid delivery, and a highly intelligent conception of music." Mr. Alcock has appeared in various portions of the musical world, and always with notable success. And whether he sings at London, Aberdeen, Philadelphia, New York or San Francisco, the critics unite in praising the "remarkable excellence" of his singing, his sincere interpretations, the power and delicate beauty of his expression and taste, and the exquisitely tender lyric qualities of his voice.

Distinguished Trio of Artists Furnish Diet Kitchen Association Musical Program.

Mme. Schumann-Heink, Mme. Melville-Liszniewska and Albert Spalding were a distinguished trio of musical artists, which were listened to with great and evident pleasure by a big audience which practically filled the grand ballroom of the Waldorf-Astoria, New York, Monday morning last. The concert was for the benefit of the New York Diet Kitchen Association.

The attached program was presented by singer, pianist and violinist with characteristically excellent form, and each artist must needs add an extra number at the conclusion of his or her individual group.

Mme. Schumann-Heink's vocal superiority and extraordinary personality again were felt with inspiring effect.

Mme. Liszniewska can do things at the piano with manifest art. This she often proves to New York audiences and she was warmly welcomed again at this time.

Albert Spalding introduced various moods and pictures through the medium of his exquisite violin language, in which lovely tone and impressive delivery figured conspicuously.

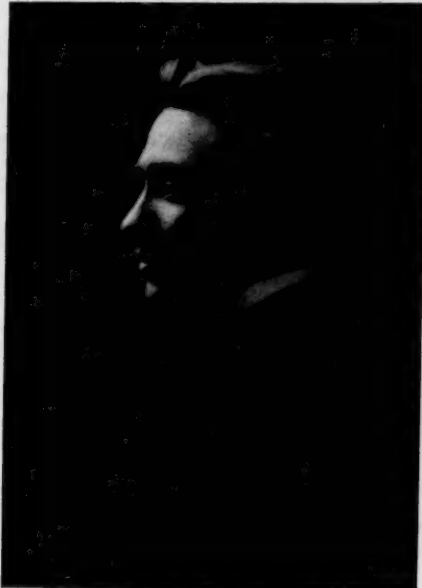
Edith Evans accompanied for Mme. Schumann-Heink, André Benoist for Mr. Spalding.

The program: Prize Song from "Meistersinger" (Wagner-Wilhelmj), Hungarian Dance, No. 7 (Brahms-Joachim), "Alabama (plantation melody and dance), (Albert Spalding), Mr. Spalding; nocturne, op. 62, No. 2; mazurka, op. 41, No. 1 and scherzo, B minor (Chopin), Mme. Melville Liszniewska; "Die Allmacht," "Die Forelle" and "Erlkönig" (Schubert), Mme. Schumann-Heink; "Berceuse" (Fauré), "Spanish Dance, No. 8" (Sarasate), "La Campanella" (Paganini-Spalding), Mr. Spalding; "Two Polish Folksongs" (Moniuszko), "Spring" (arranged by Ignaz Friedman) and "Spinning Song" (arranged by Henryk Melcer), "Serenade" (Rubinstein), scherzo, F sharp (D'Albert), Mme. Melville Liszniewska; "Before the Crucifix" (La Forge), "Danny Boy" (Weatherly), "Good Morning, Sue" (Delibes), Mme. Schumann-Heink.

KARL A. KRUEGER LOCATES IN NEW YORK.**Talented Organist at St. Luke's Church.**

A promising addition to the professional circle in the metropolis was made last week when Karl A. Krueger, the brilliant young musician, entered upon his duties as assistant organist of St. Luke's Church, New York. Mr. Krueger came to New York City from the University of Kansas, where he made an enviable record. When he received his degree of Master of Arts from the university, he was conceded to be the most gifted graduate of the year.

Coming from a musical family, Karl Krueger spent his boyhood in an atmosphere of music. His father, the professor of languages in Midland College, Atchison, Kan., was a passionate lover of stringed instruments, and accord-

**KARL A. KRUEGER.**

ingly the two eldest sons began the study of the violin at an early age.

Karl, the third son, first studied the cello. The three sons, together with the father, who played viola, formed a string quartet which was said to be the finest amateur organization in the State. The classics formed the children's daily musical fare.

Karl Krueger's mother was a gifted singer, and a younger brother will soon make a tour to the Pacific Coast as solo violinist, while his sister gives evidence of unusual pianistic ability. This has been a favorable environment for the nurture of musical talent. The parents made every sacrifice to give their children the best instruction possible.

Karl Krueger showed remarkable talent for the organ, and was given every advantage and encouragement by his parents. He developed so rapidly that at the age of fifteen he became organist of St. Mark's Lutheran Church, Atchison, Kan., which position he occupied over four years, after

which he played in Calvary Baptist Church, Kansas City, Mo. Notwithstanding his zeal for the study of music, Mr. Krueger's parents insisted upon a thorough college education, and when nineteen years of age he received the fellowship in organ and theory in the graduate school of Kansas University.

Mr. Krueger recently appeared in organ recitals in Kansas, Missouri and Nebraska, where he won recognition as an artist of high attainments.

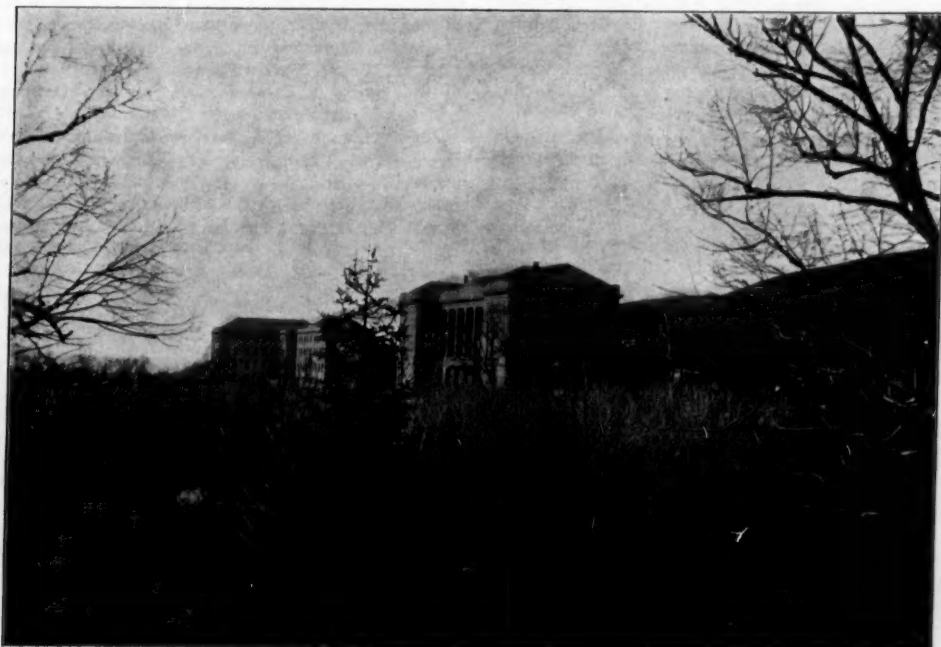
Leopold Godowsky to Give Benefit Recital for College for Girls at Constantinople.

The benefit recital which Leopold Godowsky is to give on the evening of February 24, at Aeolian Hall, New York, calls attention to the College for Girls at Constantinople. This American institution has been for many years carrying on the work of higher education for young woman of every nationality in the Near East. Founded in 1871 at a high school at Scutari, on the Asiatic side of the Bosphorus, it grew into a college, and has for the past twenty-five years been sending out graduates with the degree of B. A., Albanians, Armenians, Bulgarians, Greeks and Turks, women who have taken their places as leaders among their own people.

As an indication of the widespread interest in the work of this college shown by the people of the Near East, high officials of the Turkish Government and official representatives of the Armenian, Greek and Bulgarian people, all participated in the dedication of the new building in June, 1914, expressed deep appreciation of the beneficent effects of the work of the college. Years of untiring energy and devotion were given by the president, Dr. Mary Mills Patrick, to the great work of establishing in the Levant a higher standard of education for women, and in recognition of her labors the Sultan of Turkey bestowed upon her on that occasion the decoration of the Order of the Shefkat.

It will interest the readers of the MUSICAL COURIER to know that Constantinople College offers superior opportunities for the study of piano. The head of the department of music, Isabelle S. Kennedy, as a graduate of the Conservatories of Cincinnati and of Berlin, and her assistants last year were Caroline Lee, of Oberlin College, and Mary Warren Silliman, a gifted pianist, who has spent several years abroad studying with noted artists. This feature of the work of this institution has given it marked prestige for many years, a large proportion of the students availing themselves of the musical facilities there afforded. During the last visit of Mr. Godowsky to Constantinople the students of the college has the great pleasure of hearing him play on the Knabe concert grand which was sent to the college as a gift from the alumnae in this country.

In the spring of 1914 the splendid new buildings here shown were completed, and the college was moved across the Bosphorus from its old home at Scutari to begin an era of larger growth and achievement. The present war has temporarily hindered the development of some of the plans for broadening the scope of Constantinople College, but nothing can check the vigorous desire for education which is so widespread among the women of the Near East.

**AMERICAN COLLEGE FOR GIRLS AT CONSTANTINOPLE.****KOUSNEZOFF****Scores Triumph In "Thais"***Chicago Tribune, January 16, 1916.***KOUSNEZOFF SCORES A TRIUMPH IN MARY GARDEN'S "THAIS" ROLE.***By Eric De Lamarier.*

"Thais," one of the two standbys of other seasons of opera, was sung, for the first time this year, at the Auditorium yesterday afternoon, with Maria Kousnezoff in Mary Garden's old role.

Naturally the whole interest centered in what the Russian soprano would accomplish with a part which "our Mary" had appropriated to herself. Close comparison, which might be odious to both parties, would result in no particular enlightenment, excepting for the fact that the role has never been so well sung in our theatres as it was on this occasion.

Miss Garden's characterization of the Alexandrian courtesan was of the imperious type; Mme. Kousnezoff's is of the seductive type—petite, artful, in cameo, and oriental. Here the comparison ends.

Mme. Kousnezoff accentuates the frailties of the nature, flaunts the shallowness and the excitement of the voluptuary's life, as she did in the singing of the first scenes of the temptation of the bewildered priest; the scene beginning with the words "Je suis seule, enfin," her tone touched with the accents of self-pity and of fear, but not of desperation. The contrast of timbres between these phrases and the singing of the "oasis scene" was significant—the change of a warm, vibrant timbre for one almost cold and remarkably pure.

As a rounded interpretation, Mme. Kousnezoff's is altogether interesting and effective. The audience called her before the curtain many times by genuine applause. It demanded the repetition of the "Meditation," of course.

*Chicago Examiner, January 16, 1916.***MARIA KOUSNEZOFF STARS IN THE BEST PERFORMANCE OF THE OPERATIC SEASON.***By James Whittaker.*

"Thais," the opera which contains the "Meditation," from "Thais," revealed its charms and most of those of Maria Kousnezoff to the Auditorium matinee audience of yesterday. Both production and epiderm were of that smooth, satiny texture which are best expressed by Massenet's ardor for the beautiful.

Maria Kousnezoff's beauty is, like that of a work of art, more a reward than a solicitation of applause. One contributes to her success from a sense of gratitude and with none of that feeling of patronage that a mere talent provokes in the pharisaic patron of the arts.

OPERA LIKE "THE FOLLIES."

I came away from yesterday's performance as exhilarated as if I had attended "The Follies"—with that same revival of belief in the excellency of the human anatomy and that same desire to do something about it—buy a new tie, see the barber, run a race or something. By its tonic effect a work of art may as well be judged as by a canon.

Maria Kousnezoff's Thais is as smooth an eye-opener as has been served over the Auditorium footlights this year.

C. E. Moore, Chicago Journal, January 17, 1916.

"Thais" was given in the afternoon, for the first time of the season, with Maria Kousnezoff in the name part. Again there was the inevitable comparison of the way Mary Garden used to do the part. Very briefly, Mme. Kousnezoff was the more girlish, and therefore the more appealing, she sang most of the music better, and she missed many opportunities of entrance and exits of which Miss Garden used to take full advantage.

Karleton Hackett, Chicago Evening Post.

The performance of "Thais" was excellent. Mme. Kousnezoff does not make of the courtesan so imperious a figure as the one to which we have been accustomed, trusting to more illusive suggestion for the power of her portrayal, but giving one of piquant interest.

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LOUDON CHARLTON
Carnegie Hall New York

NEW YORK BREVITIES.

Clarence Dickinson Lecture Recital—Mme. Ziegler Recital and Essay—Edmund J. Myer Again in New York—Emma Thursby's Fifth Musicales—Fraternal Association Dinner and Musicales—Parson Price Pupils' Success—Josephine H. Wehn's Morning Lectures—Music at West-Park Presbyterian Church—Robert Maitland in Yonkers—Josephine Kirpal in Germany—De Zielinski Music Students—Bloodgood-Conabeer Nuptials.

The second of Clarence Dickinson's historical organ lecture-recitals at Union Theological Seminary was given February 8. Beginning with the early instrumental dance forms and their variable arrangement in sets of dances, all in the same key, Mr. Dickinson played the opening dances of a set, a "Pavane" and its accompanying "Galliard," by Thomas Warrock (later Warwick), organist of the Chapel Royal in the reign of James I, and the dance with which a set always ended, the "Gigue," by Rameau. The lecturer then showed how, at the hands of German composers, the dances were definitely arranged en suite, with the German dance, the "Allemande," as the first in order after the prelude. In illustration, Mr. Dickinson played a suite by Arcangelo Corelli, the Roman, who, like all the rest of the musical world, had adopted the definite form and order given to the dance movements by German writers.

In the meantime music had been developing along many different channels, and these developments were not without their influence in so modifying the suite as to develop from it another musical form, the sonata. Mr. Dickinson treated of these various influences, which, in the 200 years of this development, went to the making of the sonata, enumerating as chief among them: church music, organ music; the many voiced vocal madrigal, or rather the instrumental canzone which grew out of it; the opera or cantata; and the dance forms which had been all in all in the suite. He then played what was probably the first sonata written for single instrument, the one in B flat, by Johann Kuhnau, Bach's predecessor at St. Thomas' Church, Leipsic.

There followed a study of the evolution and variation of one movement of the sonata, as exemplified in a "Galliard" by the seventeenth century Biagio Marini, a Haydn minuet, a Beethoven scherzo and a modern dance form, the waltz, in the Tchaikowsky fifth symphony. As an illustration of freedom within set rules Mr. Dickinson played the adagio from Beethoven's "Moonlight" sonata, accompanying the sustained melody upon the "harp" stop, which has been added to the organ since last season, with exquisite effect.

In response to many requests, and by way of illustrating the point that a sonata was so named originally because it was a composition to be played upon instruments, in contradistinction to a cantata, which was to be sung, Rose Bryant sang Bach's cantata for solo alto voices, "Strike Thou Hour," in a voice of rich and sympathetic quality.

The program ended with Rheinberger's "Pastoral" sonata, based upon the eighth Psalm tone, Gregorian.

Mr. Dickinson's subject, February 22, four o'clock (in commemoration of the 300th anniversary of Shakespeare's death), will consist of works for the organ by John Bull, Josquin de Pres, William Bird, Dowland, Byrd, Sweelinck, Mendelssohn, German and Tchaikowsky. Inez Barbour, soprano, and Norris L. Tebbetts, baritone, will assist, singing songs of the period, and by later composers.

MME. ZIEGLER RECITAL AND ESSAY.

At Chickering Hall, February 11, a program of seven vocal numbers was performed by artist-pupils from the Ziegler Institute of Normal Singing. The young singers who collaborated in this affair were Ann Hughes, Ella M. Phillips, Robert J. Mills and Eric Norgren.

Sacred and secular duets, an operatic trio, various coloratura arias and songs by modern composers, made up the program, which was given with credit to the Ziegler school.

The Girls' Social Club of Riverdale, in which Dorothy Perkins is interested, presented Linnie Love and Lorna Lea, soprano and contralto, and Lucille Bradley, pianist, on the evening of February 4 at a social gathering. Misses Love and Lea sang solos and later duets in charming manner, their voices showing careful training. They sang with ease and freedom of tone production. Miss Bradley played several selections brilliantly, displaying excellent technique. On the evening of February 5, Misses Love and Lea were the singers at the banquet given at the Hotel Majestic, for the Law Classes of 1917 of New York University Law School. On the following afternoon they

sang at the New York Girls' Protective League Club with success.

A recent bulletin issued by Mme. Ziegler contains an article, "The Singer," by this authority on singing. It contains so much of good sense, as is usual with her writings, that a portion is herewith reproduced:

Two questions are asked hundreds of times in a year of the voice trainer: I. "Have I enough voice to warrant the study of the profession?" and II. "How soon could I earn money with the voice?" Both these questions display ignorance of real values and the people asking them are apt to fall into the very hands they ought most to shun, namely, the teacher who is willing to put forth an opinion for the sake of obtaining the pupil, or the teacher who hears the seemingly good voice and immediately builds up hope on the voice itself. A good, natural voice, without training, seems like material for the training of a good singer. It is partly that, but when physically analyzed, it is only the result of free breath action made to resound in good resonators. These resonators have been made by good, natural breathing during the early life of the possessor of the good natural voice, and it leads to the hope that as these beautiful resonances in the resonators have developed so naturally they may be utilized for the purpose of good singing, but when that is said all is said. This utilization is after all only about one-seventh of what is required for becoming a really successful singer, the other requirements of equal and even greater importance being: Love for good music, self abnegation in work and perseverance, physical endurance, previous mental training, non-interfering home influences and enough money to keep alive in the training years. This is not by any means exaggerated—in fact I ought to add to the pre-requirements—the rhythmic sense, musical training and talent, and to make the voice itself one-tenth of the ingredients necessary for making a successful singer, but I will not lay stress on this, for with the first seven the last three can be found and developed in every harmonious character. No one, ever so unmusically, remains so after a thorough course of the Dalcroze method of rhythmic gymnastics. Heaving also is a trainable sense, just as suppleness of the body, and artistic heaving can be trained with the first seven necessities. But voice and voice alone never makes a cultivated singer, any more than a cultivated flower can be expected from a natural seed. The second question: "How soon can I, he or she, earn money with the voice?" should be answered: "That depends upon your standard. There are unfortunately thousands of singers (I call them craft singers) who make a living with very poor and oftentimes suicidal singing. Their vocations, queer voice actions for vaudeville effects—forced tones to be heard above other voices, organs or orchestras, or above the din of dishes in restaurants, marathon endurance in over ambitious church services and three or four daily picture houses, etc., etc. All these yield money to the singer willing to use the voice solely for remuneration, but if the standard you aim for is high and dignified, drop all thought of money return out of your mind in your training years and on no account start to study until the pre-conditions are right for a possible successful issue."

Mme. Ziegler announces an opera department under the direction of Josef Pasternack and Ottokar Bartik. Scenes and entire acts from operas will be prepared and presented in public with orchestra, costumes and scenery, offering the singer an opportunity to acquire the routine of operatic expression under the direction of the above experts. The repertoire will be chosen from the following list of operas: "Don Giovanni," "Flying Dutchman," "Hansel and Gretel," "Trovatore," "Rheingold," "Martha," "Faust," "Rosenkavalier," "Tales of Hoffman," Pellas and Melisande, and others. Enrollment may be made at any time. Rehearsals are now in progress. For detailed information applications should be made to Edward Carlson, Ziegler Institute, 1425 Broadway, Tel. Bryant 5554.

EMMA THURSBY'S FIFTH MUSICALES.

Emma Thursby's fifth musical salon was devoted to the Serbian cause, His Excellency, Dr. Cheddo Minjatovich, former Serbian Minister of Foreign Affairs and Minister to the Court of St. James, and Emmeline Pankhurst, both speaking for Serbia.

Miss Thursby's drawing rooms were filled to overflowing on Friday, February 4, when Dr. Minjatovich spoke most interestingly on the history of Serbia and its present deplorable position among the powers, by whom it is being treated as the bone of contention and seemingly it is being pretty well picked. Mrs. Pankhurst spoke feelingly on the present day situation and begged Americans to save Serbia for the Serbian people. A very generous contribution was made for the cause. Elsa Mitchener presided at the tea table.

The musical program was given by two pupils of Miss Thursby, Alice Eversman, soprano, of the Chicago and San Carlo Opera Companies, and Gertrude Karl, contralto, of

the Montreal and Boston Grand Opera Companies. Miss Eversman sang in Russian "The Garden Is in Bloom" (Arensky), "Calm, Calm Is the Blue Sea" (Rimsky-Korsakoff), "Suicidio," from "Gioconda" (Ponchielli), accompanied by Gertrude Bertine. Miss Karl sang in Russian "My Darling" (Paschalowa), "The Little Ring" (Russian folksong), accompanied by Frederick Meta. Margaret Whitaker, violinist, gave nocturne (Chopin-Sarasate), accompanied by her sister, Miss Whitaker. Samuel Schenkman, pianist, played the prelude in C sharp minor (Rachmaninoff).

Among those present were: Rose Grainger, Takuma Kuroda, Tokio, Japan; Harriet Fisher Andrews, Mrs. Francis Upham, Francis Robbins, Mr. and Mrs. Chas. Barkley, Sophia Curtis, Mrs. Lauterbach, Mrs. Charles Judson Gould, Fernanda Platt, Charlotte Lund, Mrs. Bradley Martin, Professor Pupin, Serbian Consul; Dr. and Mrs. Frank Vanderpoel, Mr. and Mrs. Samuel Dexter Bradford, Mrs. Charles Burnham Squire, Mrs. Squire, Mrs. Walston Brown, Miss Ingersoll Brown, Mrs. Wallace Probasco, Mrs. James Creelman, Dr. Pease, Max Jacobs, Mrs. Egbert Benedict, Mrs. Henry Louis Schelling, Susan Woodford, Elizabeth Dejeans, Mrs. Henry Winthrop Hardon, Miss Hardon, Helena Von Sayr, Dr. and Mrs. Robt. Reese, Mrs. Geo. Walton Green, Mr. and Mrs. Wm. McCord, Mr. and Mrs. MacConnell, Mr. and Mrs. Eli Maybee, Mr. and Mrs. Wm. Lawrence, Mr. and Mrs. Edgar Mora Davison, F. W. Riesberg.

EDMUND J. MYER AGAIN IN NEW YORK.

Edmund J. Myer, the well known voice specialist, author of many books on this subject, after several years' absence in Seattle, Wash., has returned to New York, where he may be found at 703-4 Carnegie Hall. The young tenor, Theo Karle, who has made such a hit, being engaged for leading orchestras, etc., is entirely Mr. Myer's vocal product. Mr. Karle left February 11 to appear as soloist with the Seattle Orchestra, following which he will return immediately to New York. Some of Mr. Myer's books on the science of voice and the art of song are: "Voice Reinforcement," published 1891; "Position and Actions in Singing," published 1897; "The Renaissance of the Vocal Art," published 1902; "The Vocal Instructor," published 1913. Mr. Myers says this is a definite and logically formulated system, the only one in print.

Helen Ethel Myer, Mr. Myer's capable daughter, is his studio accompanist and coach, playing also for all of Mr. Karle's appearances.

FRATERNAL ASSOCIATION DINNER AND MUSICAL.

The fifth regular monthly meeting, informal dinner and impromptu musicale of the Fraternal Association of Musicians was given Tuesday evening, February 1, at the Grand Hotel.

After greetings by the president, Louis Sajous, an excellent dinner was served to about seventy-five guests. After dinner speeches were made by Laura Sedgwick Collins, Arthur Scott Brooks and others.

The impromptu musicale which followed was of a high order. Among those taking part were: Amy Fay, Elza Löhner Rahm, Charles Imerblum, Irvin Randolph, Mr. Biart, pianists; Elda Ida Elmer, Fanny Hirsch, sopranos; Frederick H. Limpert, baritone; Mr. Cambria, mandolinist, and Agatha Barescu, the celebrated tragedienne, who kindly gave a scene from Mosenthal's "Deborah."

At the March meeting of the association Frank Howard Warner, composer, will be the guest. Mr. Warner will be assisted by Flora Hardie, contralto, and others.

PARSON PRICE PUPIL'S SUCCESS.

Master Norman Barnett, one of the numerous pupils of Parson Price, has a beautiful soprano voice and sings with intelligence and fine taste. He has been with Mr. Price for two years past and is also a piano pupil of Alberta Parson Price. He appeared at a concert of St. Anthony's Choral Society in the Parish House, Williamsburg, February 1, singing Tosti's "Goodbye" and Price's "The Ocean Strand."

He made a great hit and was much applauded. In a private letter Master Barnett says: "The men behind the scenes enjoyed it so much that they carried me around on their shoulders. Several people complimented me on my pronunciation, saying they heard every word and understood every syllable. I tried particularly hard in that direction. My voice was in fine condition and I did not have to 'ahem' during any part of the concert."

JOSEPHINE H. WEHN'S MORNING LECTURES.

Continuing her series of four February Tuesday morning lectures, Josephine H. Wehn gave a talk on "American Music," February 15. February 22 her subject will be "American Painting."

MUSIC AT WEST-PARK PRESBYTERIAN CHURCH.

Arthur Rose, Mus. Bac., organist and director of the West-Park Presbyterian Church, gave at his January 30 musical service selections from Gaul's cantata, "Israel." His choir consists of the following well known singers:

Bertha Kinzel, soprano; Etta Burgess Nobbes, contralto; William H. Rieger, tenor, and Frederick Gunther, bass.

ROBERT MAITLAND IN YONKERS.

Robert Maitland, the English baritone, won laurels at his recent appearance as soloist with the First Presbyterian Church choir of Yonkers, N. Y. He sang a Bach aria in such fashion that it made the splendid congregation which gathers at these Sunday afternoon vesper music services "sit up and take notice." Said Will R. Reeves, organist and choirmaster: "It is not everybody who can sing a classic Bach aria before a miscellaneous congregation and get away with it."

The music at this church is always of a high order, including much singing without accompaniment.

JOSEPHINE KIRPAL IN GERMANY.

Josephine Kirpal, daughter of Mr. and Mrs. Kirpal, of Flushing, L. I., has been in Cassel, Germany, for two years past, developing what is said to be a beautiful voice. Her teacher, Magda Schier, gave a song evening, December 6, assisted by Dr. Ernst Zulauf, the latter the successor in Cassel of Gustav Mahler. It is said these two artists intend visiting America in the near future.

DE ZIELINSKI MUSIC STUDENTS.

January 29 a dozen vocal and piano pupils of Jaroslaw de Zielinski participated in a home studio musicale, Los Angeles, Cal. The program consisted chiefly of novelties by living composers. Mr. de Zielinski's second lecture before the music section of the Ebell Club, on January 26, was a great success, and enabled him to give a talk on Massenet and his opera, "Le Roi de Lahore," with vocal illustrations by Louise Marie Bitter.

BLOODGOOD-CONABEER NUPTIALS.

Marian Dorothy Conabeer was married to Edward Ellis Bloodgood at Fort Washington Baptist Church, New York, January 29. Mrs. Bloodgood is a capable pianist and pleasant singer, and has been a member of the Fort Washington Heights Choral Club, Lewis H. Armstrong, conductor. Her father has been treasurer of the Central Baptist Church for two generations.

The Lewandos Among

Pittsburgh's Successful Teachers.

Among the successful teachers of Pittsburgh there should be mentioned Ralph Lewando, violinist, and Frances Gould Lewando, contralto. Their attractive studios are situated at 5123 Liberty avenue, and are the scene of much activity this season. Both Mr. and Mrs. Lewando are successful artists, and their pupils receive the benefit of the practical and wide experience which has been theirs.

Valentina Crespi to Play for Italian Red Cross Benefit.

Valentina Crespi, the young Italian violinist, will play at the benefit for the Italian Red Cross to be given at the Hotel Biltmore, New York, on February 27. Among the distinguished artists to appear on this program are Caruso and Amato. The Queen of Italy has sent a telegram giving her patronage to the benefit, and the Italian Ambassador will come from Washington for the occasion.

Quite True.

"Oh, do not wake me,
Waking would be pain."

That was what the poet wrote, but—

"Oh, do not whack me,
Whacking would be pain,"

was what the foreign lady sang.

I think she was quite right, don't you?

—Music For Children.

WESTFIELD PRESS PRAISES BELLE GOTTSCHALK

Popular Young Soprano Sings Before Large and Enthusiastic Audience.

Following her recent appearance in concert at Westfield, N. J., Belle Gottschalk, soprano, was the subject of commendation in the newspapers of that city. Herewith are reproduced two of the excellent press encomiums:

Miss Gottschalk found a host of friends in the audience and a hearty welcome greeted her first appearance that evening. Miss Gottschalk proved to the satisfaction of all that she had a splendid soprano voice, bright, sympathetic and at times vigorous. It is to be hoped that her work with the Boston Opera Company will not prevent her from frequently treating Westfield music lovers in the near future.

Miss Gottschalk's first number was "Depuis le jour," from Carpentier's "Louise," and the selection seemed to suit her voice most singularly. Her rendition of this difficult aria satisfied all as to her ability and fitness as a public singer.

"The Call of Radha," by Harriet Ware, was sung by Miss Gottschalk in her best form; yet many considered her rendition of "The Daffodils," by Ellis Clark Hammann, as even more strikingly done. The "Slave Song," by Del Riego, and "Mother Sleep," by Lehmann, and "Flower Rain," by Schneider, were all delightful, receiving well merited applause. "The Year's at the Spring," by Mrs. Beach, completed Miss Gottschalk's portion of the evening's program, and she was recalled several times by the audience, which seemed to be eager for more of this artist's splendid work.—Westfield (N. J.) Standard.

Belle Gottschalk, American soprano, who sang with the Boston Opera Company earlier in the season, was the assisting artist, and her own townspeople greeted her appearance enthusiastically and, after the completion of her first number, "Depuis le jour," from Carpentier's "Louise," recalled her again and again.

Miss Gottschalk's voice and manner were most pleasing, and she seemed to be thoroughly in spirit with the aria in which she demonstrated her ability as a singer of opera.

Miss Gottschalk opened her second number with "The Call of Radha," by Harriet Ware, and took advantage of all of the dramatic possibilities in that fine song.

A manuscript number again appeared in "The Daffodils," by Ellis Clark Hammann, which proved delightful.

The "Slave Song," by Del Riego; "Mother Sleep," by Lehmann, and "Flower Rain," by Schneider, comprised the rest of Miss Gottschalk's number, and the singer interpreted the Lehmann song particularly well and her voice improved steadily until it seemed to be at its very best in Mrs. Beach's "The Year's at the Spring," which was her acknowledgment of the hearty applause.—Westfield Leader.

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LOS ANGELES SYMPHONY ORCHESTRA CLOSES ITS PASADENA SEASON.

Conductor Tandler and His Players Reveal Mastery in Splendid Program—Mrs. MacDowell in the Audience.

The Los Angeles Symphony Orchestra closed its Pasadena season on the evening of February 4 with a splendid program given before an audience of the most distinguished residents of this "millionaire suburb" who completely filled the spacious and beautiful High School auditorium. There was much enthusiasm, and the fact that Mrs. Edward MacDowell was in the audience as a guest of honor of the Pasadena Music and Art Association, under whose auspices these concerts are given, lent additional interest to the "Indian" suite, which occupied a prominent place on the program.

The program opened with Weber's "Jubilee" overture, a work that is always acceptable for its brilliance and its rhythmic force. Adolf Tandler gave an excellent rendition of this work, bringing out convincingly those simple but striking orchestral effects which Weber used so understandingly, and preserving the orchestral balance with admirable judgment and mastery. On the program, under the title of this overture, was the following note: "At signal of the conductor, the audience will please sing the national anthem, which concludes the overture." At the end of the allegro Mr. Tandler made a distinct pause, turned so as to face the audience, and gave the expected signal; at which the audience rose and joined in lustily with the orchestra, which Tandler held to the tempo of this great massed

chorus, so that there was no ill effect of ragged tempi. It was very well done, and the result was impressive in the extreme.

Following this, Axel Simonsen, excellent young cellist that he is, gave a musicianly reading of Bruch's deeply devotional "Kol Nidrei." The fine, subdued flow of this music demands a deeply sonorous tone, the smooth genuine cello tone (rather than the almost violin-like brilliance affected by some modern cellists), and this great depth of tone is one of Simonsen's chief assets, this and a most faultless clarity in the passage work. His interpretation

was greatly enjoyed, and his excellent musicianship and magnetic personality were rewarded by long continued applause.

Tschaikowsky's "Marche Slav" contains no subtleties that are at all likely to puzzle an audience, and its strong rhythmic characteristics and admirable instrumental effects were brought out so clearly by Tandler and the skilled players he has under his command that the audience was plainly delighted. A splendid relief from this harsh brilliance was gained by the "Waldweben" from "Siegfried," which followed. This is a test piece for any orchestra, more difficult in the concert hall than in the opera house. It is no small matter to bring out properly the many melodies and counter-melodies in which this Wagnerian inspiration abounds, and to bring about the proper balance so that the strings shall not outweigh the wind, nor yet the wind the strings; and Tandler must have rehearsed long and carefully to have arrived at the almost meticulous perfection shown in this performance.

At the close of the "Indian" suite, which came next on the program, Mr. Tandler turned again toward the audience, at which Mrs. MacDowell rose and bowed and was greeted with an ovation of applause in honor of the man whose name she bears.

The final numbers were two waltzes, both by Strauss, by two Strausses, Johann and Richard, as unrelated as their music. Of the two waltzes, even to an ardent admirer of Richard, the "Blue Danube" seemed more agreeable than that selected and arranged (by whom?), from the "Rosenkavalier."

This was altogether a most successful concert and will do much to assure the position of the Los Angeles Symphony Orchestra in Pasadena.

BUTTE HAS A CONCERT ORCHESTRA.

First Public Program.

At the first public concert of the Butte (Montana) Concert Orchestra, which was held at the Empress Theatre, Sunday, January 23, at 10.30 a. m., the following program was given under the direction of J. W. Gillette: Overture, "Phedre" (Massenet), "L'Invitation a la Valse" (Weber), concerto in D minor for two violins (Bach), Marius S. Mannich and Alphonse Chappuis (Mme. MacPherson at the piano), selections from "Othello" (Verdi), "Dance of the Hours" from "Gioconda" (Ponchielli).

Twenty-seven instruments, as follows, make up this orchestra: Twelve violins, two violas, two basses, two clarinets, one oboe, one flute, two cornets, two trombones, one bassoon, one double bass, three French horns, drums and tympanies.

J. R. Braden, Athol R. Laity and Charles Weiss make up the executive committee, and the officers of the society are: Lindsey Simons, president; C. M. Kohler, vice-president; Joseph P. Vilks, secretary; Frank Holly, treasurer; J. W. Gillette, director.

A program letter to the public sets forth the aims and endeavors of the organization, and reads thus:

To the Public:

The Butte Concert Orchestra has been organized with a view to making it permanent and, if possible, self sustaining. Every music loving person will concede that Butte requires an orchestra whose object will be to play symphonic as well as the standard works of the great musical masters by the best and most efficient local talent available; for the furthering of the musical art through proper interpretation and correct rendition of classical works. The members of this orchestra have organized for this very purpose, not for their own benefit or for the benefit of any one individual, but for the enjoyment and education of the public.

Each section of the orchestra has been selected with a thorough knowledge of the ability and experience of the individual performer, care being exercised not to enlist weak and incompetent instrumentalists, and the result, we believe, will be apparent in the rendition of today's program.

We feel that in our efforts we have given Butte an orchestra which will place it on a par with the musical organizations of other large cities, and will not only be an educational institution, but also a great credit to our city.

The project is now launched and is in need of, and, we believe, deserves the encouragement of the public; and if found that it meets with the general approval of the people, we will endeavor to



AXEL SIMONSEN,
Cellist and soloist with the Los Angeles Symphony Orchestra.

give Butte one public rehearsal and one concert during each month, and until an effort is made to place it upon a financial self-sustaining basis, it will be necessary to charge a small admission fee at future appearances in order to defray the incidental expenses of advertising, printing, etc. Suggestions as to improvement and the future policy of the orchestra will be gratefully received by

JOSEPH P. VILKS, secretary.

At present the orchestra is preparing the overture "Sakuntala," by Goldmark; the "Largo" from Dvorak's symphony, "From the New World," and the "March Slav" of Tschaikowsky.

Thilo Becker Has Taught Many Distinguished Pupils.

Thilo Becker, the distinguished Los Angeles pianist and teacher, who, as has already been announced in these columns, will be heard in the East next season in joint recitals with Mrs. Becker, was born in Australia of German parentage. His father was a pianist and composer of ability. When the young Thilo was eight years old, the Becker family moved to Hanover, Germany. At the age of seventeen Thilo went to Leipzig to complete his musical education and there soon became prominent as a teacher and concert performer.

The advice of a physician "to seek a milder climate," combined with the attraction exercised upon him by a picture he chanced to see of an orange grove in Southern California, induced him to migrate to Los Angeles, where he quickly became established and recognized as the foremost pianist and teacher of that city.

Among his distinguished pupils may be mentioned Paloma and Karla Schramm, Olga Steeb, Edna Darsch, Lester Donohue, Ida Selby, Fannie Dillon and Mrs. Harry Clifford Lott.

Both as a pianist and as a teacher Mr. Becker is animated by inflexible and uncompromising idealism, and his example and influence have done much to establish Los Angeles in its present recognized position as a musical center.

Skovgaard Much in Demand.

Skovgaard, the Danish violinist, has received an invitation from Columbia University, New York City, to be the guest of honor on the occasion of "Scandinavian Night," February 27. However, owing to his extensive Western tour, Mr. Skovgaard was obliged to decline.

LILA ROBESON

CONTRALTO

METROPOLITAN OPERA COMPANY

Address: Metropolitan Opera House, New York

SAN FRANCISCANS LIBERALLY PATRONIZE GRAND OPERA SEASON.

Behymer and Berry's La Scala Organization Plays to Capacity Audiences—Alice Nielsen Heads the List of Stars—Excellent Performances Reported—Ossip Gabrilowitsch Scores Brilliantly with San Francisco Symphony Orchestra Under Alfred Hertz's Baton—Melba Concert and Other Local Events.

San Francisco, Cal., February 6, 1916.

The past week has included the opening of the season of the La Scala Opera Company, which, at the end of the week, has made a fine record as a winner of financial recognition. Practically every performance has been attended by record capacity houses, and standing room, at the performance yesterday afternoon, was all that was available when the curtain went up for the first act. This is the more remarkable in view of the sad fate that attended two opera companies within a comparatively few months in this city—the Bevani and the Lombardi combinations. The time has evidently arrived when the people of San Francisco again wish to listen to Italian opera. The writer is told that the sale for the coming week already is large and a repetition of the first week's box office showing is expected. All signs would seem to indicate that this is not a wild expectation.

The highest priced orchestra seats are sold for two dollars, and the admission prices run down to fifty cents each for the cheap seats. But there has been much poorer opera given in San Francisco for large prices. Alice Nielsen has been the most featured of any of the leading performers. The other women singers in leading roles include Alice Gentle and Rosina Zotti; among the men are Giuseppe Vogliotti and Olinto Lombardi. The plan for the season includes the performance of twelve operas. The opening, which was to have taken place last Sunday night, was delayed because Alice Nielsen was storm-bound. The season really opened on Monday evening. Still Miss Nielsen was unable to reach the city in time to sing, and Mme. Zotti was substituted. She made so good an appearance that she was well received. The performance of the week included the following: "Boheme" with Zotti; "Carmen" with Alice Gentle; "Butterfly" with Zotti; "Rigoletto" with Alice Nielsen; "Boheme" with Alice Nielsen; "Trovatore" with Alice Gentle.

The box office returns are conclusive evidence that the performances were satisfactory to the public. The orchestra and other accessories enabled the company to show a good ensemble. Of Nielsen and Gentle little needs to be said, as they are already known. The best tenor is Vogliotti. Guerrieri, conductor, leads without using the score to any perceptible degree. Dadone, baritone, has been well received, and did excellently with the role of Marcel in "Boheme." The second week of the season includes "Lucia," "Boheme," "Tosca," "Trovatore," "Tales of Hoffmann," "Secret of Suzanne" and "Cavalleria." Reggiani appeared today as Lucia. The company is managed by Messrs. Behymer and Berry.

GABRILOWITSCH WITH ORCHESTRA.

Ossip Gabrilowitsch played with the San Francisco Symphony Orchestra on Friday afternoon, February 4. His numbers included Mozart's concerto in D minor for piano and orchestra and a concert piece in F minor for piano and orchestra by Weber, op. 79. Gabrilowitsch created a furore of the most decided sort. His recalls were numerous. His playing was a marvel of exactness in attack, unquestionable sympathy and accordance with the orchestra, as led by Alfred Hertz, and all around brilliancy that was remarkable. There were no encores allowable; had not that been the case Gabrilowitsch would have been called on for many repetitions.

Pacific Coast pianists from four States were present, intent upon learning from the art of Gabrilowitsch, and hundreds of prominent piano students were in the audience. In addition to the works played with Gabrilowitsch the orchestra performed the Beethoven second symphony and a symphonic poem by Smetana ("The Moldau"), which last named produced great enthusiasm. The Beethoven symphony was applauded largely. Mr. Hertz and the entire orchestra joined heartily in the applause for the great pianist in his numbers. Gabrilowitsch came under engagement to give a piano recital, Tuesday evening of this week; also a concert with Mrs. Gabrilowitsch.

MELBA CONCERT.

Mme. Melba appeared in concert at the Scottish Rite Auditorium, with Ada Sassoli, harpist; Mr. Puyans, flutist, and Uda Waldrop, pianist, Thursday evening, February 3. The house was filled, under the management of Frank W. Healey. The event was one of the best of the present concert season.

Three hundred members of the Alameda County Chorus, Alexander Stewart, director, enjoyed a pleasant social hour

following their regular rehearsal at the Oakland Civic Auditorium on Tuesday evening, February 1. After an hour's strenuous rehearsal of Georg Schumann's oratorio, "Ruth," the president of the organization, D. E. Graves, turned the program over to Charles C. Case of the entertainment committee.

F. E. Crofts, president of the Berkeley Oratorio Society, in a brief speech brought the greeting and good wishes of the members of the sister organization.

J. Roy Munsell, a prominent Oakland business man, who is a member of the board of directors of the chorus, made a very happy speech, in which he expressed the deep interest which the business men of the community feel in the welfare of the organization.

Manager Buckley, of the Auditorium, also expressed his interest in the work of the chorus, and predicted great success in the future for its efforts.

Vocal numbers were contributed to the program by Mrs. Carroll Nicholson, contralto, accompanied by Mabel Hill Redfield; and a "Leap Year" trio was sung in humorous fashion by Ada Reeder, Flora Wagner and Miss Sanford, who were dressed in costumes befitting the sentiment of the song.

Robert Harshe, curator of the Oakland Public Museum, extended a special invitation to the members of the chorus to visit the new art gallery in the auditorium at the close of the rehearsal next Tuesday evening. Upon this occasion the gallery will be opened expressly for the benefit of the members of the chorus.

Following the program a social hour was enjoyed, during which refreshments were served. This is intended to be the first of a series of social evenings which will be held in connection with the rehearsals of the Alameda County Chorus.

Announcement was made at the rehearsal last Tuesday evening that the chorus will repeat the concert success of last season, the "Old Home Songs" concert, at the Auditorium, Tuesday evening, February 29.

NOTES.

The second recital of Constance Escourt and Mildred Turner (two pianos), with the assistance of Stanislas Bem, took place at the Sorosis Club Hall on Monday evening, January 31. The favorable impression caused by the opening recital was fully confirmed by the second concert.

At a concert given by the San Francisco Musical Club at the Hotel St. Francis last week, Mrs. John McGaw played the Arensky trio, op. 32, at the piano, with Antonio de Grassi, violin, and Stanislas Bem, cello. The work was done with such fine finish that it deserves to rank as one of the features of the club concert season. Mrs. McGaw is a finished pianist, whose work was well received. The program also included a sonata by Varacini, played by Mrs. William B. Poyner and Adaline Wellendorff; Italian songs by Edith Cruzan Fickenscher; Muscovite songs by George C. Winchester; and "Pres de la mer," by Arensky, played by Emily Gnauck McLaughlin.

DAVID H. WALKER.

Sulli Pupils in Concert at Labor Temple.

At the special music service held at the Labor Temple, New York, recently, several of the artist-pupils of Giorgio M. Sulli, the New York vocal maestro, pleased a large and enthusiastic audience. Elvira Epifani, who possesses a splendid, dramatic soprano voice, sang "Ora Pro Nobis" with fine effect. Mr. Sulli considers Mrs. Epifani one of his best pupils, and her singing on this occasion bore evidence of careful training and conscientious study. Mary Williams and Florence M. Swain, two very promising young singers, pleased with their excellent singing of "Be Thou My Guide." "Fear Not Ye, O Israel," by Dudley Buck, was sung by Edward Marshall, whose voice is a baritone of remarkably resonant quality, and whose interpretation was that of the thorough musician.

The Labor Temple Quartet, composed of Mrs. Sulli, Mrs. T. F. Byrd, Temple Black and Sterling Hall, all Sulli pupils, gave unusually fine renditions of Nevin's "The Rosary" and Tosti's "Good-bye." Angelo Buono added variety to the musical program with a violin solo. Stanley A. Day, organist, and Mr. Sulli, director of the choir, at the piano, added materially to the enjoyment of the event.



KATHARINE GOODSON ACCLAIMED

The Ottawa Citizen, January 28, 1916:
KATHARINE GOODSON TRIUMPHS IN OTTAWA RECITAL.

THEIR ROYAL HIGHNESSES THE DUKE OF CONNAUGHT AND PRINCESS PATRICIA PRESENT

NOTED ARTIST CHARMS IN DIFFICULT PROGRAM.

One of the largest and most representative audiences that ever assembled in Ottawa for a similar musical event went to the Chateau Laurier last night to hear the recital given by the distinguished pianist Katharine Goodson. The audience included H. R. H. the Duke of Connaught and H. R. H. Princess Patricia, Miss York and others from Government House.

Not only did Mme. Goodson surpass all expectations, but it was declared by many present that they had never heard such marvelous piano playing in Ottawa. The technic goes so far beyond the bounds of the ordinary acceptance of the term that one ceases to consider it at all. All the varied shades of tone color, from the most crashing fortissimo to the most caressing piano are hers at will. Add to this a poetic conception, a vivid imagination and an earnest musicianship, and the result is apparent.

The opening numbers by Scarlatti served to show Mme. Goodson's touch and grace of execution. The Beethoven "Moonlight Sonata" impressed one by its union and adherence to the best traditions and its warmth and nobility of treatment. The celebrated adagio never sounded more beautiful, but it was perhaps in the long Chopin nocturne in G major was most exquisitely played. The five études, each more lovelier than the last; the charming waltz in C sharp, and the big scherzo in B flat minor received marvelous treatment in her hands. It seemed as if every resource of artistry possible to the piano, the utmost poetry of conception and the most varied play of the imagination were lavished on the Chopin numbers. They were a pure delight.

Later Mme. Goodson played some charming pieces by her husband, Arthur Hinton; "The March Wind" by MacDowell (which had to be repeated); "A Song Without Words" by Mendelssohn, and gave an extraordinarily effective and vivid reading of the familiar second rhapsody of Liszt. In response to a double encore, she played the Chopin A flat waltz and Schumann's "Nachstück."

The Danville Messenger, January 21, 1916:

AUDIENCE CHARMED WITH KATHARINE GOODSON'S ART.

A large and appreciative audience greeted Katharine Goodson at the first recital at the Kentucky College for Women on Tuesday evening of this week. No sooner had Miss Goodson appeared than the audience became aware of her magnetic charm. She opened the program with the Mozart A major sonata, which she played with such fluency, delicacy and simplicity that this alone would have tested her as a great artist. Then followed the Brahms rhapsody in E flat, played in a majestic manner, and the "Moonlight Sonata" in the same group was given a superb poetical interpretation.

The pianist selected a varied group of Chopin numbers, including the B minor scherzo, the A major mazurka, two studies, the waltz, op. 34, in A flat, and the polonaise, op. 53. Particularly noticeable was the C major étude in double notes, played with great ease. She was extremely happy in the polonaise, delivering it with a dash and filling the air with rhythmic pulse.

The two numbers by Arthur Hinton were enthusiastically received. The program was brought to a close with the Liszt rhapsody, No. 2, a splendid climax, and giving her opportunity to manifest her marvelous power and technic.

Mrs. Goodson was gracious with her encores, playing the C minor waltz by Chopin in a charming manner, and at the end of the program, the audience being loath to leave, she responded with the beautiful "Nachstück" by Schumann, which she played with deep musical feeling. Few pianists ever reach the heights that Miss Goodson has attained. Her intelligence, natural musical gifts, marvelous technic and deep musical feeling unite to make her one of the greatest pianists of the day.

Management: ANTONIA SAWYER
Aeolian Hall, New York Knabe Piano

CINCINNATI ORCHESTRA PLAYS DEBUSSY NOVELTY.

French Composer's "Ronde des Printemps" Brought to Initial Local Hearing by Dr. Kunwald and His Splendid Body of Musicians—A Delightful "Pop" Concert—Eddy Brown Makes Brilliant Local Debut.

Cincinnati, Ohio, February 12, 1916.

This week's regular symphony concerts present a program containing enough variety to satisfy the most catholic musical taste. The usual novelty is also present, being in this case Debussy's "Rondes des Printemps." It belongs to a set of three pieces written in comparatively recent years under the common title of "Images." Although performed in New York by the Philharmonic Society under Gustav Mahler's leadership, yesterday's hearing was the first it received in Cincinnati, excepting his earliest endeavors in composition one has been accustomed to associate the works of the noted Frenchman with vagueness in ever growing proportions until he is now considered with several others as about the last word in this direction. To substitute "subjectivity" for "vagueness" means no gain. The fact remains that only very oft repeated hearings or a most intimate seance with the score—also frequently repeated—will cause even the highly cultured musician to gain some sort of insight into the impressionistic meanderings of the genius of the later Debussy. As to the general hearer the task would at the present time seem almost impossible. Of course, prophecy in matters musical is one of the most thankless tasks imaginable, and it may well be that at some future period musical expression shall have developed along such lines that those things which now appear opaque and next to impossible of solution may seem perfectly clear, self evident and natural.

In the meantime it is the duty of conductors and artists to present to the public all the developments, new as well as old, in the field of musical literature as they do and have taken place. Only in this way will it be possible in the end to separate the wheat from the chaff. It seems as if Dr. Kunwald sees his duties in this impersonal way. At least his choice of programs since his advent among us goes toward proving it. This is as it should be and shows clearly what a valuable acquisition to the musical community of Cincinnati was made when the Cincinnati Symphony Orchestra Association availed itself of the opportunity of engaging the services of its present efficient musical leader.

The "Rondes des Printemps" presented no surprise to those Cincinnatians who have closely followed the development of the Debussy musical personality. The Debussy orchestral effects, lack of cohesion, chromaticism and general vagueness are all there as of old only more so. Add to this an augmented tendency to make an extended use of cacophonous harmonies with here and there a glimpse of comprehensible spring like expression and you will have a fairly accurate impression of this "Rondo of Springtime" as obtained at first hearing. At the performance Friday afternoon careful preparation and an earnest endeavor to do the work full justice were clearly evident. Everything had been thoroughly studied and Dr. Kunwald's mastery of the intricacies of the score were above all doubt. It was also evident that the applause at the conclusion of the work was meant as a sincere appreciation for the efforts of the leader and his men.

The opening number of the program was Mendelssohn's "Schöne Melusine" overture, which was given in fine style, the contrasts being sharply marked and all the melodic beauties brought out in adequate manner. Berlioz's "Carnaval Romain" overture concluded the first part. This brilliantly orchestrated work of the pioneer in the field of modern orchestral ways and means was enthusiastically received by the audience in response to just as enthusiastic a reading and performance on the part of Dr. Kunwald and his forces. It was a presentation which fairly scintillated with life and brilliance. With Dr. Kunwald's well known efficiency in reading the classics and his no less well known love for them Beethoven's fifth symphony, which concluded the program, was the outstanding feature of the events of the day. From the portentous "fate" motif at the beginning, through the exquisite andante, the characteristic scherzo, the wonderful connection between the latter and the final movement to the overpowering grandeur of the allegro, the audience was held spellbound

as it went through a deep emotional experience as the masterwork unfolded itself before it.

Helen Stanley was to have been the soloist for this pair of concerts. Owing, however, to her sudden indisposition Sue Harvard was substituted at the last moment. Miss Harvard proved to be a young lady with a pleasing voice and charming personality, who had chosen as her vehicles for introducing herself to Cincinnati the Wagner aria "Dich Teure Halle" and Bruch's "Ave Maria," to which she was forced to add as an encore Beethoven's "Die Trommel Gerührt." The singer was favorably received.

"Pop" Concert.

Last Sunday's "pop" concert was distinctly an affair of individual members of the symphony organization. In the first place one of them, Carl Wunderle, leader of the violas, was represented on the program by one of his own compositions, a Swedish paraphrase, "Scent of the Roses." Wunderle has had a wide experience in orchestral matters, having gathered this under the most famous conductors in the best known of the world's organizations both in Europe and America. He can also boast of a wide experience in the field of composition. His paraphrase was enthusiastically received and a repetition demanded. It showed his knowledge of orchestral resources and the art of composition in a very favorable light. The work is developed in a semi-popular vein.

Joseph Vito, the orchestra's harpist, was another member of the forces to shine forth prominently in the proceedings. His contribution consisted of the performance of a "Fantasie Brillant," by the noted harp virtuoso of some generations ago, Parish-Alvars. This was Vito's first appearance before a Cincinnati audience in a solo capacity, although he has proven himself a very valuable member of the symphonic ensemble. Sunday he showed that he is no less to be esteemed when appearing in individual work. He has a big technic and displays much musical ability. Vito had to respond to a recall.

Joseph Elliott, first clarinetist, and Julius Sturm, principal cellist, met a similar fate at the hands of the audience after their duet, which was "Sous les Tillens" by Massenet. It was distinguished by great beauty of tone and shading on the part of both performers, who are among the veterans of the organization. The orchestral numbers were the "Aida" march, the "Abencerrages" overture, by Cherubini; the Saint-Saëns "Scenes Algeriennes," the overture to "William Tell" and the Strauss waltz, "Wo die Citronen Blühen." Music Hall was filled to overflowing, hundreds being turned away for lack of accommodation. It was a demonstrative audience, which thoroughly appreciated the fare which had been selected for its delectation. As the orchestra was in fine fettle this appreciation was entirely deserved.

EDDY BROWN'S TRIUMPH.

It is not often in these effete days that an audience in Cincinnati is surprised by the appearance of a newcomer in the field of concert performers? Yet a real surprise was in store for those who wended their way to Emery Auditorium last Tuesday evening to witness the local debut of America's youthful violinist, Eddy Brown. Possibly the expectations were that a young man of talent with an adequate training would be presented, but that one would find himself in the presence of a violin virtuoso of the highest order had scarcely been anticipated by anyone. Let it be said at once that Eddy Brown seems destined to take his place among the few real present day masters of the violin. His technic is almost unbelievable in its accomplishments, his tone is large, full and sonorous, his earnestness of purpose undeniable and his delivery has that ease which is only to be found among the very few elect in the highest circles.

Mr. Brown opened his program with a brilliant rendition of Tartini's "Devil's Trill" sonata. Then came Bruch's G minor concerto, followed by a group comprising Beethoven's romance in G, "Vogel as Prophet," Schumann-Auer, and the Kreisler version of Tartini's variations on a theme by Corelli. It was in this group that the audience began to wake up to the fact that it was in the presence of a most exceptional performer. The Schumann piano piece received in this arrangement a wonderfully delicate and, at the same time, highly individual and artistic treatment bringing delight to the auditors. A group composed of a Paganini caprice, the Hubay arrangement of a larghetto by Handel and the Paganini-Kreisler "Witches' Dance" closed the program. In the Paganini numbers, especially in the last, Brown reached dizzy heights of technical virtuosity seldom attained. Especially

to be noted were his performances of successions of harmonics at a dazzling rate of speed and with practically flawless intonation. It was a wonderful exhibition of technic.

ORPHEUS CLUB CONCERT.

The Orpheus Club male chorus, under the able leadership of its conductor, Edwin Glover, gave one of its regular concerts at Emery Auditorium last Wednesday night, with Ann Kaufman as soloist. The club's work, as usual, was thoroughly satisfactory, while Miss Kaufman more than pleased the hearers with her solos as well as in her ensembles with the chorus.

CINCINNATUS.

SULLI PUPILS HEARD IN ELLIS ISLAND CONCERT.

Anent New York Maestro's Operatic Plans.

Three pupils of Giorgio M. Sulli sang in a recent concert organized by Daniel W. Losee, a New York theatrical agent, for the benefit of the immigrants detained at Ellis Island on account of the war and attended also by many officers of the immigration service with their families. The affair was a great success for the singers, who had to respond with encores. Anna L. Byrd, of Ennis, Tex., who is the contralto soloist of the Labor Temple Presbyterian Church in New York, had ample opportunity to display her splendid voice in an aria from Thomas' "Nadeshda" in German, and in Wood's "A Breezy Ballad" in English. She was obliged, by the insistence of the applause, to give two encores. Gladys Morrison, of Dallas, Tex., delighted the Italians specially with her rendition of the aria from Puccini's "Tosca," where her fine dramatic soprano voice, skillfully trained, and her excellent enunciation gained for her the warm applause not only of the Italians, but of the entire audience as well. She had to sing two more songs as encores. Annie Lee Andrews, also from Dallas, Tex., created a sensation when her rich and beautiful lyric soprano voice was heard in the aria from Verdi's "La Traviata." Great flexibility and wide range are qualities possessed by Miss Andrews, whose final high E flat was powerful and well sustained. She also was obliged to sing some encores.

Mr. Losee received a letter from the United States Department of Labor, Immigration Service, thanking him and the singers who took part "in the delightful concert."

Miss Morrison has sung recently at a number of musicals given in her honor, when she included the principal arias from "Louise," "Bohème," "Tosca," "Butterfly," "Don Carlos," "Cavalleria," etc., and a number of ballads on her program. There is much anticipation among her friends to hear her in the role of Santuzza in "Cavalleria Rusticana," which she will sing next March, at the series of performances which Maestro Sulli has planned to give for the benefit of the Italian war sufferers; on the same occasion Miss Byrd will be heard in the role of Mamma Lucia, and also as "Maddalene in "Rigoletto," was Leonora in Donizetti's "La Favorita." Miss Andrews will also make her operatic debut, singing Gilda in "Rigoletto."

During the first week of March, Mr. Sulli will conduct "Traviata," in Newark, N. J., which will be the occasion for the operatic debut of two of his artist-pupils, Erminia Borcard in the title role, and Joseph J. Dawes, the baritone, as Giorgio Germont. Other pupils will be heard in minor roles. As announced, the company will give performances in Patterson, New York, Brooklyn, New Haven, Conn.; Albany, etc., with a chorus of forty and orchestra of forty-two, under the direction of Mr. Sulli.

Werrenrath to Sing in Campus Course.

A song recital by Reinald Werrenrath, baritone, who has recently returned from an extended and successful tour of this country, will mark the third concert of the Campus Concert Course of New York University. The event will take place on Tuesday evening, February 22. Mr. Werrenrath will be assisted by Harry Spier at the piano.

Henriette Wakefield and Wilfred Glenn for Worcester Festival.

Walter Anderson has booked Henriette Wakefield, contralto, and Wilfred Glenn, basso, as soloists at the next Worcester (Mass.) Musical Festival. They are to appear on September 28 in the production of Rossini's "Stabat Mater."

GEORGE HAMLIN New York Recital
 Aeolian Hall
 Thursday Aft., Mar. 2
 New York

Direction: MRS. HERMAN LEWIS, 402 Madison Avenue

SYBIL VANE'S NEW YORK RECITAL.

"Pocket Prima Donna" to Give Aeolian Hall Program.

Sybil Vane, the young Welsh soprano, of Covent Garden, London, will give her initial recital at Aeolian Hall, New York, on the afternoon of February 23.

Miss Vane was born only twenty-two years ago in Cardiff, Wales, the daughter of a journalist. When a girl of ten, an old gentleman heard her sing in a chapel at Cardiff, and, realizing the possibilities of her young voice, sought out her parents and agreed to finance her musical education. He was not disappointed in his young protegee, for within nine years, she became a star, over night, in grand opera. One of the directors of Covent Garden heard her sing, and he was likewise so impressed that he produced "Hänsel and Gretel," giving Miss Vane the part of Gretel. At the age of nineteen she achieved one of the most brilliant successes of the time. The press notices were noteworthy, a few, in part, being as follows:

"Sybil Vane has a strong, clear and sweet voice; she phrases musically and her diction is clear. As an actress, she is vivacious and she has the advantage of being without doubt the smallest Gretel ever seen on the stage. She made a great hit and was overwhelmed with floral tributes."—Daily News and Leader.

"Miss Vane sang delightfully and acted with charming naturalness. Her singing was effective, her voice being of beautiful tone and extended compass."—Daily Chronicle.

"Miss Vane is one of the most charming Gretels ever seen at Covent Garden."—Financial Times.

"Miss Vane played the part of Gretel with charming navete; her appearance, action and singing were all thoroughly character."—London Times.

"Sybil Vane was simply overwhelmed with bouquets at the close; and the curtain had to rise again and again on the little singer in her nest of flowers."—Sunday Chronicle.

"Besides having a repertoire of opera roles," said the tiny singer to the writer, "I have mastered also over twenty-two oratorios. Ah, very well, but I have only one big ambition, and that is to appear in grand opera here in

your great country. I long to sing 'Madame Butterfly.' It is my favorite role. At my debut, three years ago, in London, impresarios declared it would be an admirable role for little me on account of my size. You know, I am called the 'pocket prima donna'—Miss Vane boasts of four feet nine inches of majestic height!



SYBIL VANE.

Daniel Mayer, one of England's leading managers, is launching Miss Vane in America. Her recital on the 23d is being anxiously awaited, for already the hall is practically "sold out."

Miss Vane's program will be unique. The selections will include songs from opera, oratorio, miscellaneous French, Irish, Scotch and English ballads.

S. Wesley Sears' Choir Presents Two Works of Noble.

On Thursday evening, February 10, the choir of St. James' Church, Philadelphia, where S. Wesley Sears is organist and choir director, gave an unusually fine concert.

The features of the evening were T. Tertius Noble's "Gloria Domini" and "Soul Triumphant," the composer conducting. The splendid choral work was enhanced by the accompaniment of Mr. Sears at the organ and thirty-seven members of the Philadelphia Orchestra. The program also included the prelude to Saint-Saëns' "Deluge" and the first movement of Schubert's "Unfinished" symphony. Mr. Sears is to be congratulated upon the success of this concert, which is one of a number of similar events which he gives each season to the delight of Philadelphia music lovers.

JOHN MCCORMACK IN YONKERS.

Proctor Palace Theatre Opened—House Sold Out Within a Half-Hour—Hundreds Seated on Stage.

Yonkers, N. Y., February 14, 1916.

John McCormack, the popular Irish tenor, gave a concert at the beautiful new Proctor Palace Theatre, Yonkers, N. Y., February 11, marking the official opening of the place. He was assisted by Donald McBeath, violinist, and Edwin Schneider, accompanist. Never has Yonkers had such a successful or notable concert. The sale of seats opened Saturday morning at 9 o'clock, and a half-hour later every seat in the house was sold. There were also two or three hundred people seated on the stage, beside several hundred standing. Mr. McCormack's program consisted of "Ah, Moon of My Delight," Lehmann; "Long Ago," MacDowell; "Serenade," Tchaikowsky; a group of Irish songs, arranged by Hughes; "When the Dew Is Falling," by Edwin Schneider, his accompanist, and other songs. Each number was followed by an enthusiastic outburst of applause, which subsided only when the genial singer gave an encore. The audience was delighted with the old favorites, "I Hear You Calling Me," "Mollie Machree," "Little Gray Home in the West," "Ave Maria," etc. He closed his program with the "Star Spangled Banner," the audience standing.

Mr. McBeath, the violinist, pleased with the Wieniawski "Romanze," Dvorak's "Indian Lament," Kreisler's "Schön Rosmarin," and a little Scottish lullaby by Schwab. He too had to play encores. Credit is due Mr. Schneider for excellent accompaniments.

BESSIE RIESBERG.

Why should the spirit of mortal be proud
When the horrors of Schoenberg, pounded aloud,
Befuddle the ears of the listening crowd?

JENNY DUFU

A Double Sensation in New York



FIRST RECITAL

Richard Aldrich in the New York Times, Jan. 21:
In the florid music, Mlle. Dufau displayed an amount of dexterity, of lightness which vindicated her title to being a coloratura soprano. This is interesting, but not nowadays of great importance. What was important was that she sang the modern French songs as they are not often heard sung, with a grace, an individuality, a vocal purity, and a very sensitive perception and expression of their atmosphere that made her recital one to be thoroughly enjoyed. Charles Lurvey made a valuable contribution to the general effect with the piano accompaniments.

New York Staats-Zeitung, Jan. 21, 1916:

In the singing of Jenny Dufau, who gave a well attended recital yesterday afternoon at the Harris Theatre, it was primarily her appearance and personality which so captivated her audience as almost to have made them forgetful of her voice, were that not in itself so strong an attraction. The singer's gown—a dream in pink—deserves a special description from a more expert pen than the writer's. In addition her mimic grace, and the natural manner of expression of both face and form, which accompany her singing and show forth spontaneity and intense feeling, were particularly fascinating to her hearers.

Vocally the singer is at her best in ballads. The "Pilles de Cadix," the Mad Scene of Ophelia, from Thomas' "Hamlet," and the aria, "Glockchen des Eremiten" by Millard were the most brilliant numbers of the concert. Charming also was her rendition of the first group of old French chansons and the beautiful compositions of Dalcroze, Benberg and Chaminade. The lyric style is not so well adapted to Mlle. Dufau. She was unable to quite create the atmosphere of "L'Heure Exquise," by Verlaine-Hahn, of the Swedish folksong from "Hamlet," and of Berlioz's "Absence" and Debussy's "Beau Soir."

As accompanist Charles Lurvey contributed in large measure to the success of the concert, which was attended by a large and fashionable audience.

CONCERT DIRECTION
MAURICE and GORDON FULCHER
McCORMICK BUILDING
CHICAGO

SECOND RECITAL

New York Times, Jan. 26, 1916:

Jenny Dufau's second recital at the Harris Theatre followed her appearance there of last week. As on the previous occasion, she gave much pleasure by her singing, which was notable for a tasteful and thoroughly accomplished style.

It is not often that the demands of Mozart's style are more successfully met than in the singing of that composer's works which Mlle. Dufau did yesterday afternoon, for with the technical facility of the trained coloratura singer she combined a sensitive and responsive artistic expression. Her diction in the German songs was entirely successful, and she sang Schubert's "Die Forelle," for instance, with much charm. Equally good results were obtained with the songs from her native France.

Dr. H. Moeller in the New York Morgen Journal, Jan. 26, 1916:

An appreciation of Miss Dufau's singing had in fact to be started by speaking about her looks and exquisitely tasteful gowns. Because the sensitive and the true southern vivacious expression is in her so united with a fine diction that the singing does not appear as independent, separate and subtle art by itself, but as a part of a spontaneous and natural outburst of an individuality that gives itself without restriction. IN THIS REGARD JENNY DUFU CAN BE COMPARED WITH YVETTE GUILBERT.

But Jenny Dufau is not only a diseuse, but a full-blooded singer who does wonderful work in the technical display of her art. With the aria of "Traviata" she showed again that on the field of the florid music she does not need to fear any rivals.

The artist sang also Mozart arias and some delightful Italian songs from E. T. Ruffo, A. Parelli and G. Sibella and a group of German songs with such a pronunciation as to be an example to many German singers. Among those the singer is at her best in the humorous genre-like songs from Hugo Wolf or the rapid ones, as "Forelli" and "Liebesbotschaft" from Schubert.

In the former named songs and especially in Wolf's "Elfenlied" the singer was so exquisite that she had to respond with many encores.

New York Evening World, Jan. 26, 1916:

Jenny Dufau, coloratura soprano of the Chicago Opera Company, gave a delightful recital at the Harris Theatre yesterday afternoon, to which her accompanist at the piano, Charles Lurvey, contributed not a little. She sang in English, French, Italian and German with equal fluency and grace of enunciation. She ended with a colorful and brilliant exposition of the "Ah, fors e lui," from "Traviata."

CONSTANCE PURDY TO SING AGAIN AT MACDOWELL CLUB CONCERT.

Some Interesting Facts Regarding Her Program.

For the second time this season, Constance Purdy has been asked to give some of her Russian songs before the MacDowell Club, of New York, at its concert of February 20. Her program on this occasion is to be made up entirely of songs by Moussorgsky, ranging from "The Nursery" to the famous satires, "The Classic" and "The Peepshow." These two compositions, which are probably completely unknown in America, are distinct novelties. In them the composer has poked very clever fun at the foibles of the critics of his day. The following explanation of this musical satire is taken from the preface by Stassof:

"In the year 1870, I advised Moussorgsky to come out once more with another biting musical satire such as he had essayed in the 'Classic.' He eagerly acceded to my proposal, even going so far as to accept my title of 'The Peepshow,' and came out himself as the showman.

"The first personage presented is Zarembo, at that time director of the conservatory, who parodies a theme from Handel's 'Samson.' In hypocritically pious sentences, he proclaims that the minor key is original sin and the major key, sin's redemption.

"Secondly, comes Rastislof, an inferior music critic and ardent lover of Italian music, who sings to the most trivial of waltz motifs, with ridiculous roulades and trills, the praises of Patti and of her blond wig (of which this same critic had spoken with deep feeling in one of his society columns).

"Next, he introduces the critic, Famintzyn, who tells of his efforts to wash away, by means of a lawsuit, the disgraceful indignity inflicted upon him by a member of the press.

"The last figure to appear, ushered in by a melody from his own opera, 'Rogneda,' is Serov, a fanatical follower of Wagner. 'Quick, for genius place a chair! What! there's none for him reserved!' exclaims the showman. (Serov at that time was extremely indignant and complained bitterly in his articles that he had not been sent a complimentary seat for the concerts of the Russian Musical Society.) 'Do invite him out to dinner.' (Serov was very angry because Berlioz had not invited him to a dinner given at the Michael Palace to the 'Powerful Coterie,' that is to Balakirev, Cui, etc.) 'With all the directors away, he can fill their places.' (Serov was offended at not being named a director of the Russian Musical Society.) 'To the mighty chiefs—that is, the individuals above mentioned—this Titan goes, falls on the great ones, angry and raging, beats and mauls them. The thunder rolls, by a dark fog all are encompassed (a paraphrase from 'Rogneda') and the four men prostrate themselves as the Goddess Euterpe (the Grand Duchess Helena, at that time patroness of the conservatory and of classical music) descends from heaven, and all four intone a hymn of praise, grotesquely solemn and majestic, based on the melody of the Fool, a song from 'Rogneda.'

In addition to these two satires, Miss Purdy will sing an aria from "Khovantchina," five of the nursery songs and

several other very varied examples of Moussorgsky's great art.

SOME INTERESTING FACTS

CONCERNING THEO KARLE.

His Teacher, Edmund Myer, Talks of the Young Tenor.

When asked to tell how he discovered Theo Karle, the young tenor who made such a success at the New York Rubinstein Club musicale (Mrs. William Rogers Chapman, president) recently, Edmund Myer, the New York vocal teacher, replied:

"While on the Pacific Coast at Seattle, Wash., I had a pupil who was an organist. She often spoke of a young boy in her choir, whom she thought had an unusual voice. She spoke of him so persistently that I finally said, 'Well, send your young prodigy to the studio.' He came one day, a big strapping schoolboy, not yet seventeen years old. I asked him to sing a tone and a big hollow breathy sound came rolling out; but I instantly heard something unusual in the tone, the thing that must have attracted the organist. It was color, tone color, the color or quality that has always been the distinguishing feature of every truly great tenor voice. After further examination, I said, 'Well, young man, you have the color and quality of voice that makes a great tenor.' With the same smile that always wins his audience, he replied, 'Do you really think I could ever become a singer?' 'To become a great tenor,' I answered, 'one must not only have voice but mentality, temperament and application as well. Go home and send your mother to the studio.' With her aid, we decided to give the boy a three months' trial. At the end of the three months, a three years' course was arranged.

"During the first two years, he did not accomplish much, for his school work took up much of his time; but we were getting his voice on the track and developing right conditions. The third year his voice began to attract attention, and then we began to believe that he really could succeed. He always said that he did not wish to be a singer unless he could be a great one. At the end of the three years' study nothing could have turned him aside from his determination to become, if possible, a great tenor. Today, he is as pliable a student as ever.

"The distinguishing feature of Mr. Karle's voice and singing is color. He has the color and the quality which attract. As has been said, 'His voice is different, it has fascination.' By using the color demanded by the sentiment, Mr. Karle gets into the atmosphere of the song and thus his singing has great variety. He sings with the greatest ease, and his voice is absolutely free. Then, too, his control is wonderful, the result of mastering automatic breathing and automatic breath control. And there is one more point I should like to give, a point which may be of interest to students and teachers. All of Mr. Karle's technical voice training has been done in the studio; I have never allowed him to use his voice in practise to any extent outside of the studio."

When questioned as to the aim and ambition of the young singer, Mr. Meyer replied, "I should say grand opera finally. His voice has the style and action of the

lyric tenor, but there is an abundance of dramatic power as well. He has sung grand opera about twenty times, and yet owing to the variety of form, color and expression in his voice, I firmly believe he has a great future as a recital singer, for he possesses a personal magnetism which immediately wins his audience."

KATHLEEN PARLOW AND ERNEST HUTCHESON APPEAR IN IMPRESSIVE JOINT RECITAL.

Violinist and Pianist Present to Delighted New Yorkers Compositions by French Composers.

Aeolian Hall, New York, was the scene of a great musical triumph for the two artists, Kathleen Parlow and Ernest Hutcheson, who gave a joint recital there of compositions for violin and piano by French composers, last Wednesday afternoon, February 9.

The meaning of the word French was stretched to include César Franck, who was only a naturalized Frenchman, and who is ardently claimed by the Belgians in the same way that the naturalized Englishman, Handel, is stoutly claimed by the Germans.

But whether or not Franck's temperament was anything but French is of little moment. The important fact is that the Franco-Belgian composer has written a beautiful sonata, and that the joint recitalists gave a delightful performance of it. None of the poetry and sentiment of the first movement or the melodious beauty of the last was missed by these conscientious artists. The applause at the end showed the audience recognized the sheer merit of the performance and the beauty of the work, for there are no passages of display in this solidly constructed sonata.

Kathleen Parlow played Saint-Saëns' spirited "Introduction and Rondo Capriccioso" with elegance, a perfect technique and a true appreciation of the spirit of this thoroughly French work. She was obliged to add an extra number.

Ernest Hutcheson played "La soirée dans Granade," "Minstrels," "Mouvement," by Debussy; "Romance sans paroles," by Fauré, and "Moto Perpetuo" by Alkan. This last extraordinary technical feat was greeted with prolonged applause which would not be denied, and the pianist added another Debussy number to his contributions.

The concert ended with a fine performance of Saint-Saëns' uneven sonata in D minor for violin and piano. Perhaps if the composer had made the first movement less stiffly formal and academic and had made the last movement less of a brilliant concert piece, the two performers would not have made such a sensation. As it was, they were recalled at least half a dozen times at the end of the recital. This was an unusual experience for concert goers, who frequently demand extra numbers from favorite soloists, but who rarely show much enthusiasm for a duet sonata.

The success of this undertaking ought to result in more joint recitals by these two eminent artists. They have the individual art of solo players and, at the same time, they can merge their work into exceptionally fine duet performances.

Operatic Engagement for Kaufmann.

Alfred Kaufmann, an artist-pupil of Adelaide Gescheidt, New York, has signed a contract as leading bass with the Sinigardi Grand Opera Company, and will sail at once for Central America, where this company will give several months of opera in the principal cities there.

February 5, Mr. Kaufmann appeared before the New York Mozart Society at the Hotel Astor, singing the role of Mephistopheles in the "Garden Scene" from "Faust," with splendid style and authority.

By Telegram from Salina.

From Salina, Kansas, comes the following telegram which explains itself: San Carlo Opera Company tremendous success here. Seating capacity of convention hall taxed to the limit. Audience enthusiastic. Vaccari Kaestner, Salazar, Antola received ovation. The verdict is universal that it was one of the finest ensembles ever heard here. Giuseppe Angelini conducted entirely from memory and received immense applause. Details will follow. E. HAESNER.

Adele Lewing Plays "Ring."

Adele Lewing, the pianist, composer, and instructor of the Leschetizky method, is playing the entire "Ring of the Nibelungen" at the residence of Miss Wickham, having begun with "Rheingold," February 3, followed by "Walküre," February 10. She plans to repeat the colossal performance at her studio, 58 West Fifty-seventh street, New York.

A unique organization is the Nordica Banjo Club, of Washington, D. C., which is holding weekly rehearsals this winter under the directorship of Walter T. Holt.

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MARIA BARRIENTOS IN "THE BARBER OF SEVILLE" A TRIUMPH WITH CRITICS AND PUBLIC.

When Rossini's opera, "The Barber of Seville," was sung at the Metropolitan Opera House in New York on February 5 (the 100th anniversary of its first performance in Italy in 1816), there was one event that overshadowed even the centenary, said the New York Press the next day, and that was the singing and acting of Mme. Barrientos in the role of Rosina.

It was a triumph for the young Spanish coloratura soprano, who had been promised and expected by the American public ever since the day of Hammerstein's Manhattan Opera House. Undoubtedly she is one of the most valuable acquisitions the Metropolitan Opera Company has had in years, and as in Europe and South America, the critics agreed in acclaiming her that operatic rarity—a brilliant high soprano.

On the day of Mme. Barrientos' appearance in a role which she has made famous on the Continent, "public interest in her singing," said the Evening Sun, "surpassed anything previously known on Manhattan Island since the furore created by Oscar Hammerstein for another prima donna." But this expectation and anticipation was justified by the reception accorded the singer by the tumultuous applause of her audience and by the opinions of the critics next day.

Headlines and press tributes told in terse phrases the opinion of the critics toward the new Spanish prima donna. "Maria Barrientos as Rosina makes a hit at the Metropolitan," said the World on Sunday morning. "She proved the prettiest and most convincing Rosina we have had in years. At last the Metropolitan saw a soprano who looked the girlish part and could act it. . . . In the 'Voce di Primavera,' she again made full use of her mezza voce, and sang with a style that captivated her hearers and provoked much and long continued applause."

The New York Times noted the fact in its headlines that Mme. Barrientos "charms." "Her performance was a charming one," the review continued. "She showed a delightful spirit of comedy in her acting, which was full of mirth and of mischief subtly expressed, vivacious and ebullient, but not over demonstrative. Her coloratura was rather carefully delivered, but was finely brilliant and polished," the critic found.

The Herald noted that her voice was of exquisite purity and sensational in its daring heights, its impeccable intonation and amazing staccati and trills. "And she aroused the greatest enthusiasm by attacking high notes pianissimo and then swelling them until the audience gasped in admiration. The listeners—some three thousand—made a great deal of fuss over Mme. Barrientos," the critic continued.

The Tribune started its review by calling attention to the fact that perhaps for the first time at the Metropolitan Opera House since the departure of Mme. Sembrich it had a Rosina for whom no allowances need be made. "It was Mme. Barrientos' second appearance in New York, and she made an impression even more telling than that of her opening 'Lucia.' Mme. Barrientos sang with rare lightness and flexibility and with unvarying truth to the pitch. Her staccati and her mezza di voce were things to

be dreamed of." As to her facial expression, her movement, her costume, the reviewer was of the opinion that she was "alike perfect." "America has made the delightful acquaintance of a comedienne of the first rank," he concluded.



MARIA BARRIENTOS.

Said the Evening World: "Maria Barrientos, the new Spanish soprano, sang the coloratura passages exquisitely and with distinctive art."

The American in its review calls attention to the expectation that ran high before Mme. Barrientos sang. "Her mastery of difficult passages was again exhibited. Nothing daunted her; top notes were taken with the utmost ease. She sang remarkable runs and roulades, keeping always the same quality and power, retaining a symmetry that was as perfect as the human voice could possibly produce. In the music lesson scene Mme. Barrientos sang Strauss' 'Voices of Spring' with marvelously brilliant vocalism. That much abused phrase, 'one could not differentiate between the soprano notes and the flute,' can be truthfully applied in this Rosina's performance. The audience heart-

ily endorsed the singer's wonderful coloratura singing, her undeniable artistry and her charming personality."

The Sun said that "Mme. Barrientos was a delightful representative of the ardent and roguish Spanish maiden. Her comedy had spontaneity and intelligence as well as real humor, and her delivery of the secco recitative was admirable in its spirit and its elasticity."

The Boston Record summed up the opinion of Mme. Barrientos when it said: "The New York critics are of one mind about Maria Barrientos. She is the most valuable acquisition the company has had this year. Her voice is delightfully light. It has resonance and carrying power. Her intonation was flawless. She has winsomeness and distinction of manner. In other words, she is a rarity—a brilliant high soprano. May she sing with the company when it comes to Boston next spring."

"Have you heard Barrientos?" is on the tip of the tongue of many New Yorkers of musical inclination, and the furore caused by the coming of the young Spanish singer promises to penetrate various phases of New York life. Already there are Barrientos combs fashioned after the one she wore in the "Barber of Seville." An exhibit on Fifth avenue at the Scribner Galleries is devoted to showing studies of her in the various Spanish types, and a large department store has staged a fashion exhibit based upon the gowns worn by Mme. Barrientos.

Interesting Recital at the Virgil Piano Conservatory.

Monday, February 7, the faculty of the Virgil Piano Conservatory, 11 West Sixty-eighth street, New York, presented several young students and a number of child beginners in the winter term recital, as follows: Irma Meyers' first number was Low's arrangement of the "Tannhäuser March," which she played with dignity and spirit. Alice Farriss gave a most effective interpretation of Lassen's "Crescendo," in which she consistently worked up to her climax. Jennie Leonardo was warmly applauded for her graceful playing in the "Valse des Hirondelles." She made the waltz figure stand out clearly and rhythmically by means of firm bass tones and proper subordination of the weaker beats. In Grieg's "Morning" and Chaminade's "Air de Ballet," Charles Jagels showed good tone production, knowledge of pedal effect and general mastery of the compositions he had selected.

Every one seemed to enjoy the playing of the six little beginners, some of whom have been studying less than one term. Each one had committed to memory some interesting but unpretentious composition of Mrs. A. M. Virgil, particularly adapted to her own grade and degree of advancement. As pupils are not allowed to appear in a public recital until they have mastered their work and satisfied the teacher of their

capabilities, the result was that all showed confidence and an easy bearing. Any nervousness on the part of a performer quickly makes itself felt in the audience. It was interesting to note that no such feeling was evident at this recital. The audience seemed thoroughly delighted with the little players.

Misses Parker and Parham and Mr. Stephan, their teachers, have reason to feel proud of the result of this recital. Others who took part were Jeanette Cohn, Mary Anderson, Dorothy Meyer, Jane Wylie, Gertrude Sampson and Mildred Klotz.

The Tuesday Musical Club, of San Antonio, Tex., of which Mrs. Eli Hertzberg is president, devoted one meeting to study of the life and works of Paganini.

London, *The Standard*, November 19, 1912: ". . . Three of the most remarkable young men in the world of music."

CHERNIAVSKY

RUSSIA'S ACKNOWLEDGED
BRILLIANT VIOLINIST,
POET-PIANIST, AND
GREAT 'CELLIST.

LEO
JAN
AND
MISHEL

SEASON 1916—1917

IN THE UNITED STATES AND CANADA

**EXTRACTS FROM THE SPEECHES OF TOASTMASTER F. A. STOKES,
HON. JOB E. HEDGES AND REV. WM. PIERSON MERRILL, DELIVERED AT
THE GOLDEN ANNIVERSARY DINNER OF THE MENDELSSOHN GLEE CLUB.**

[See account of the banquet on another page.]

After calling to order, Toastmaster F. A. Stokes said in part:

"We are tonight celebrating the golden anniversary of the Mendelssohn Club. Ten years ago, at our fortieth celebration, the club was said to be alive and greater at forty, dipping its nose into the greatest of arts. The dipping still continues, but with a tact added to the dignity of our years we turn to Leviticus and in the twenty-fifth chapter we find: 'Ye shall hallow the fiftieth year.' So you see we are commanded to make a night of it.

"This club has made no small range of its activities. In its half century it has done much to further the art of song in the metropolis. It has sung many works composed especially for it by Franz, Mosenthal and many others. It has contributed conductors and choirmasters to many other organizations. It has placed others in the operatic profession. It has caused a beautiful concert hall to be built here, now unfortunately destroyed; and, in general, it has been an efficient power in a great city, with no small influence elsewhere.

"In the next two hours we shall guide from our minds all thoughts save pleasant ones, and the wonderful old club interest in song must give place to that other wonder or miracle, the transcontinental telephone, and take second place. These gentlemen of the telephone company and of the committee of the club have given us some difficulty in that they say that those words from Leviticus are not correctly translated. They say they have turned to the original Hebrew and find that the translation should be, not 'Ye shall hallow the fiftieth year,' but 'Ye shall hallow in the fiftieth year.'

"He would be a bold toastmaster indeed who would take any liberties with our first speaker. His repartee is cause for wonder and he has been known to put his victims in the hospital. But I have heard him introduced after dinners so often that I am sure that what he often wanted to do is described in the third chapter of the Book of Job, which reads: 'Then Job opened his mouth and cursed.' But we all know him well, so why say anything more than 'Mr. Job Hedges, you have the floor for an all too brief period.'"

The Hon. Job E. Hedges said in part:

"The only reason I feel entirely at home tonight is because the topic is something about which I know nothing. I find that to make an ordinary after dinner speech, limited to minutes, one must begin with a suggestion of great appreciation of the honor conferred this evening and say that the organization to which they speak is the best known of the kind in the world; touch generally on efficiency and uplift, and on preparedness and the American flag, and sum up on the nation's greatness.

"I can only say that the reason this musical business appeals to me is because it is on the level. You can't have it if you're without it, and you can't acquire it if you don't know how. People pretend to be musicians sometimes, but it's a crime when they do—a misdemeanor in the case of woman and a felony in the case of man. But there is no punishment attached to it. There is nothing you can do to the person who thinks he can sing when you know he can't. They cannot be sentenced—they can only be endured.

"There's no intermediary in music—it either is or is not, and nobody can underwrite it either. It's the only thing I know of outside of religion at which scandal cannot be directed—either current or Biblical. Of all the Mendelssohn clubs I have ever met or seen or read of or heard of, you appeal to me most. I look upon you gentlemen as intelligent, refined and altruistic, and with an element of continuity about you which speaks well for people coming hereafter. I hope to meet you some time a long time from hence, and if you are as good as I want Dr. Merrill to believe I am—and up to the present moment he can't disprove it—I will welcome you there. We won't talk, we'll just sing it over, and I guess we can all sing there; at least I hope so. I have heard about the heavenly choir—it's a good thing. I am rehearsing for it here."

In introducing the second speaker, Rev. William Pierson Merrill, Toastmaster Stokes said:

"This club has always represented generously in its membership all the professions except the clergy. Whether that is due to the club's lack of knowledge as to the clergy, or to the clergy's knowledge as to the club, I do not know. However, it is certain that this representative of the clergy will be welcomed most cordially into our membership, because he is an accomplished musician.

"The best introduction of a divine that I have known was that given by a negro preacher. In presenting a distinguished white brother to his flock, he said: 'This great man knows the unknowable, he can do the undoable, and he can unscrew the unscrewable.' I am sure the next speaker can do all that, but I won't tell him so for fear that he may add to his litany Wilson's prayer: 'From traducers and introducers, O Lord, deliver me.'"

Part of the remarks of the Rev. William Pierson Merrill were:

"I have comforted myself as I thought of the difficulty of trying to give a serious talk about music, for that is what I intended to give tonight. I was told that Mr. Hedges had suggested to some of the club that they might ask me to tell all about music in fifteen minutes, and when I thought of doing that I was reminded of a motto of a certain school where the boys are taught to make wheels. You have to listen to it carefully or you will miss the point. The ladies always see the point, but you gentlemen do not. This is what the boys say as they put a wheel together: 'The longer the spoke, the bigger the tire.'

"I welcome the opportunity to say something about music, with particular reference to some of the great things of our day. It will be exceedingly short.

"Music, the greatest of the arts, has had a valuable service rendered to it by you gentlemen here tonight. I say the greatest of arts, and I think no one will dispute that fact. I think that music certainly comes nearer to the life of the human spirit than anything else we have in this world. As a distinguished writer has pointed out in a most interesting article in the current issue of the Atlantic Monthly, 'Music comes close to being a type of life because it has nothing to do with space but only with time.' This is all the more interesting when we remember that the brightest philosopher of the present day has said that time is the very spirit out of which life is made, so we begin to see that music is a part of life as nothing else is.

"There are three ways in which music meets the needs of today, and I indicate them in a moment each.

"First, it fits into the religious life of today in a most remarkable way. I believe there never was a time when religion was more widely diffused or more widely felt by man than it is today, and yet I am convinced that there never was a time when men felt it harder to express what they mean by religion than today. And that feeling which we have toward the great Universal, and toward that which we call God, we find harder and harder to express in words. Music renders a wonderful service to religion today and I believe will render an increasing service to the religion of the future; for music comes nearer to anything else in expressing that which we cannot express in words. You may have heard of the two Irishmen, who, in passing along one of the streets of New York, noticed the Hebrew lettering in front of a Jewish synagogue. One said to the other: 'Mike, can you read that?' 'No,' said Mike, 'but begorra if I had me flute wid me I could play it.' That is what music can do. Music can tell things which you cannot read; music can transmit thoughts which you cannot put into words. And I am confident that music has an increasing duty to discharge in the life of mankind by the fact that it is able to put into some form of satisfying expression that which otherwise would remain unexpressed.

"And music has an immense function to discharge—a wonderful function—in the social life. The thing which distinguishes music from every other art is the fact that it is essentially universal and not restricted to a few. The artist, as we sometimes call him—the painter, paints his picture and then leaves us a product of art that can be put somewhere and looked at and admired. And all the

other arts, with the possible exception of the drama, have suffered from the same fact that is causing our present athletics to come into a shade of doubt—the fact that a few do the performing and the many are simply the spectators. It is characteristic of music that it admits of co-operation; that it calls for the living interpreter; that it calls for man to enjoy in producing a work of art. When Raphael painted one of his Madonnas he left a product and work of art, but when Mozart wrote a score, he produced, or left directions for producing, a work of art; and men must get together and they must do their part to produce that together and it lives. It is in this way, therefore, that music stands apart from the rest of the arts. So, I believe that music has an important function to perform in the social community life. It brings men and women together on common ground, and thus appeals to both in common.

"Music has an immense value also in the international life—something that appeals to us just now. There have been many attempts to find or invent a universal language, and all the time there was a universal language. When Tolstoi wrote his novel in Russian it had to be translated, but when Tchaikowsky wrote his music in Russian it did not have to be translated—it was understood by all men. Music, therefore, binds men together, and when we get men singing together we shall find that their hearts are united. So, in these times, because of the peculiar circumstances in which the world finds itself, music has a function to discharge greater perhaps than anything else, unless it be that which is so constantly affiliated with music—religion. Perhaps the best definition ever given of music was that which said: 'Music is life in search of a world.' And unless it be by perhaps praying together, there is nothing which can so bring men together as can their singing together, and it may be that the song will lead up to the prayer and will lead men into that brotherhood which is the foundation of lasting peace."

**JOHN MCCORMACK'S SIXTH NEW
YORK RECITAL THIS SEASON.**

Distinguished Irish Tenor Sings to Usual Crowd.

Once more, and this for the sixth time this season, did John McCormack attract a capacity audience to Carnegie Hall, New York, despite a raging snow storm, on Sunday afternoon, February 13. To form even a slight estimate of his popularity, it is necessary to attend, not one, but several of these concerts, where every seat is taken, the stage is crowded, and as many stand as the fire laws will permit. A program note announced that Mr. McCormack will give his next New York recital in the same hall, March 9.

Two Latin songs by Fritz Kreisler, written for and dedicated to Mr. McCormack and sung for the first time on this occasion, opened the program. These were "O Salutaris Hostia" and "O Santissima," and in them, Mr. McCormack displayed his ability as a singer in that language. He was heard to good advantage in a group by Schubert, Grieg, Rachmaninoff, and Liszt. Although "Farewell" (Schubert), and "In a Boat" (Grieg) were sung with all the artistry of which Mr. McCormack is master, it was Rachmaninoff's "When Night Descends" that called forth the most applause and resulted in his repeating that number. "If I Were King" (Liszt) brought the group to a brilliant close, which necessitated half a dozen recalls. As usual, it was the group of Irish folksongs that pleased his audience most. It consisted of four arrangements by Hughes, "Down by the Sally Gardens," "The Slaney Side," "The Next Market Day," which had to be repeated, and "Skibbereen." In addition to many recalls he gave four encores, one of which, "Mother Machree," he sang to those on the stage, to their great delight. His final group included Hamilton Harty's "The Scythe Song," Campbell-Tipton's "The Crying of Water," and two compositions by Coleridge-Taylor, "Low Breathing Winds" and "Eleanore." Still the audience was not satisfied and he was obliged to add another number.

As usual, the splendid violin solos of Donald McBeath were a most enjoyable feature of the program. His numbers were a Mozart menuet, "Deutscher Dance" (Mozart), a meditation by Cottenet and "Aus der Heimat" (Smetana) and he gave the same number of encores.

Edwin Schneider, pianist, is an artist who deserves the best that can be said regarding an accompanist, since by his art he added materially to the success of the afternoon.

MAUD ALLAN

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1916-1917

MUSICAL COURIER EDITOR IN SALT LAKE CITY AND OGDEN.

CHOIR IS PRAISED BY MUSIC EDITOR.

LEONARD LIEBLING OF MUSICAL COURIER EXPRESSES HOPE
TABERNACLE SINGERS WILL SING IN GOTHAM.

That the next trip taken by the Ogden Tabernacle Choir would mean an engagement in New York City was the hope expressed by Leonard Liebling, editor of the *MUSICAL COURIER*, when he acknowledged appreciation of a complimentary concert given tonight.—Salt Lake City Republican, February 5, 1916.

LECTURE GIVEN BY LEONARD LIEBLING.

"BEETHOVEN AND OTHER PLAGIARISTS" IS SUBJECT OF
WELL KNOWN AUTHORITY ON MUSIC.

Leonard Liebling, editor in chief of the *MUSICAL COURIER*, of New York, talked interestingly and illuminatingly yesterday afternoon before more than 250 women at the Ladies' Literary Club upon the announced subject of "Beethoven and Other Plagiarists."

Mr. Liebling's lecture was not so much an arraignment of the plagiarists in music as a careful and conscientious tracing of the theme similarity in the works of the greatest composers in every age. He demonstrated that the habit, perhaps of "unconscious absorption," had been apparent in every age and that it was literally true that there was "nothing new under the sun."

The lecturer made it clear also that he is a thorough American, but is not one of those who believe that America at the present time, or in any time to come, may count herself able to stand alone in music or any other art. He was heartily applauded, and at the conclusion of his address received warm congratulations.—Salt Lake City Tribune, February 5, 1916.

LIEBLING LECTURES HERE.

MUSICAL EDITOR ADDRESSES CLUB WOMEN ON MUSICAL
EDUCATION.

The lecture of Leonard Liebling, editor of the *MUSICAL COURIER*, of New York, which was given yesterday at the Ladies' Literary Club House, under the auspices of the music and current events sections of the club, had a large attendance. Mr. Liebling's subject was "Beethoven and Other Plagiarists." He advocated broad education at home and abroad for students of music and the arts, and spoke of the manifest interest in music on the part of the people of Salt Lake. Mrs. Ira P. Travis, chairman of the meeting, introduced the speaker. After the reception Mr. Liebling went to Ogden.—Salt Lake City Republican, February 5, 1916.

NEW YORK EDITOR HOST AND GUEST OF OGDEN CHOIR.

Leonard Liebling, editor of the New York *MUSICAL COURIER*, leaves for the Coast tomorrow, after several

days' pleasant stay spent in Salt Lake and Ogden. Mr. Liebling is passing through the country in leisurely fashion, forwarding his impressions of musical and artistic life in the intermountain region to his journal. He is vastly interested in the Tabernacle Choir of Salt Lake and the Ogden Tabernacle Choir, and also in the general musical uplift evident throughout Utah, besides feeling a deep interest in the history of the Salt Lake Theatre. He visited the theatre this afternoon in company with Manager Pyper and Mr. Whitney of the News, asking many questions regarding its old associations and its plans for the future.

Last night in Ogden Mr. Liebling was the guest of honor of the Ogden Tabernacle Choir. An elaborate dinner was first discussed at the Weber Club, at which President L. W. Shurtliff, President Scowcroft of the choir, W. L. Wattis, Director Ballantyne, Business Manager Ross, Organist Whittaker and several other Ogden citizens attended. The Salt Lake guests were Prof. Levi Edgar Young, of the University of Utah; Prof. E. P. Kimball; Mr. and Mrs. Hugh W. Dougall, and H. G. Whitney, musical editor of the News. At eight o'clock the party adjourned to the Tabernacle, where the choir rendered several numbers in honor of Mr. Liebling. The selections were "Drink to Me Only With Thine Eyes" and "Sweet and Low," together with the finale of Act III from "Martha," with solos by Myrtle B. Higley, Mildred Ware, Leslie Saville, Douglass Brian and Walter Stevens. All the renditions were heartily applauded and Mr. Liebling and the other guests united in praise of the choir for their fine tone, sonorous volume, even balance and exquisite shading.

The choir then exchanged places with the auditors, and Mr. Liebling took the platform, where for an hour he delighted his hearers with his talk on "Beethoven and Other Plagiarists," illustrating his points with selections on the piano. He cited many surprising instances where great composers had duplicated each others' ideas and themes. He said that the great Handel, composer of "The Messiah," was so noted for these conscious or unconscious assimilations of other men's ideas, that he used to be lovingly dubbed "The Grand Old Thief." The Austrian national hymn by Haydn was also shown to be derived from other sources, and numerous other illustrations were given of the same character. He also gave some amusing instances of how modern popular tunes, and even ragtime, had been adopted from the themes of famous composers. His address was punctuated with laughter and applause.

Mr. Liebling was followed by Professor Young, who paid him a warm tribute for the interest he and his journal manifested in Utah, and also referred earnestly to something of the aims and aspirations of the pioneers along music and culture lines.—Deseret Evening News, Salt Lake City, February 5, 1916.

Surprising Godowsky.

Sunday evening, February 13, Leopold Godowsky went to see the movies with Mrs. Godowsky; when he reached home about 10 o'clock he found that his apartment had been invaded by a most extraordinary collection of mysterious figures draped all in white from head to foot. It was a genuine surprise for the famous pianist, in honor of his birthday. About forty or fifty friends had gathered to do him honor, and it was a very pleasant evening. There were good things to eat and drink, music—not exactly of the solemn kind—and a vast deal of good talk, as Dr. Johnson said, or ought to have if he did not.

When the sheets and pillow cases were removed, which was very shortly after Mr. Godowsky got home, it being a trifle hot beneath the disguise, among those hidden were discovered three of Mr. Godowsky's colleagues, Josef Hofmann, Rudolf Ganz and Carl Friedberg, and among others who helped to make the surprise a success were Mr. and Mrs. R. E. Johnston, Walter Damrosch, Emily Frances Bauer, J. P. Blake, Richard Epstein, Victor Wittgenstein, Mr. and Mrs. Vernon Stiles, Emerson Whithorne, Louis Siegel, Mrs. Josef Mütter, Artur Bodanzky, Lillie Petschnikoff, Mr. and Mrs. Paul M. Kempf, Morris Halperson, August Spaeth, Anna Fitzu, Mr. and Mrs. Herman Irion, Consul General von Nuber, Alexander Lambert, Mr. and Mrs. Bertold Neuer, Hans Unterkirther, Mrs. Frankel, Mr. and Mrs. Benjamin Röder, Mr. and Mrs. Theodore Bauer, and many others of the New York musical world.

Credit is principally due to Louis Siegel and Emerson Whithorne, with the assistance of Mr. Godowsky's daughters, Vanita and Dagmar, for organizing the delightful and successful evening party. Rudolph Ganz, who arrived early in the character of the "Black Snow Man" or "Mene-lik, King of Abyssinia," and completely mystified the

whole party as to his identity until unmasking time arrived, was unanimously voted to have had the most artistic and effective disguise.

Merx Returns from Chicago.

Many New York friends and admirers of Hans Merx, Lieder singer, were concerned over his absence from town last week. The artist had attended the Catholic Archbishop's dinner at the University Club, Chicago, and was expected home Friday night. Because of the widely reported poisoning episode, it was feared that Mr. Merx might have become a victim of the chicken soup, although his illness was not reported.

When he appeared at his studio in the Metropolitan Opera House on Sunday several anxious friends awaited him. He was plied with questions concerning his health and replied:

"Ein deutscher Magen kann alles vertragen. No, it takes something stronger than soup to make an impression on a German epigastric apparatus."

While in Chicago, the singer was also the guest of the American Guild of Organists, who tendered him a dinner at the Hotel Blackstone, at the instance of Dr. Lewis Brown, organist of St. Patrick's Church, and Walter Keller, president of the organization. His lateness in arriving in New York was due to a stop at Buffalo, where he sang his program of Kriegslieder.

On February 21 Mr. Merx will sing at the Liederkrantz concert in New York, when two groups of Kriegslieder will be heard. Edward Rechlin will accompany at the piano.

It is now "Captain" Edmund Burke, for the Canadian baritone, who enlisted at the beginning of the war and was made a lieutenant, again has been promoted.



ELEANOR McLELLAN.

Eleanor McLellan

is the Teacher of

ELEANORE COCHRAN

The following excerpt from the Buffalo Courier of February 5, 1916 (the full text of which appeared in the last issue of the *MUSICAL COURIER* on page 57), refers to the concert of the Clef Chorus, February 4, 1916, Eleanore Cochran, soloist:

"She (Eleanore Cochran) has a beautiful stage presence and her voice is a brilliant soprano and one which discloses the most artistic schooling."

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OBITUARY.

(Continued from page 27.)

ganist and choirmaster of the First Congregational Church, then known as the Tabernacle. Then followed periods when he served as organist in the following churches in the order named: Parke Avenue M. E. Church, Philadelphia; Second Reformed Church, Reading, Pa.; All Souls' Church, Brick Presbyterian Church, and Church of the Messiah, all of New York City, and St. Paul's M. E. Church, Jersey City, where he served as organist and choirmaster for six years.

The reputation of Professor Keenan had spread abroad to such an extent that it was but a short time after he had inaugurated his Sunday evening recitals at the Presbyterian Church that he was offered the position of conductor with the Montague-Turner Opera Company, a famous grand opera repertoire company of the early 70's. Keenan remained at the conductor's desk throughout the changes in management which followed when the company was known respectively as the Emma Abbott Opera Company and the McCall Comic Opera Company. It was the latter organization that first brought into the limelight Lillian Russell, William Broderick and other stars of the light opera stage.

Professor Keenan was also one of the most famous piano accompanists of his day, and served in that capacity for such notable singers as Emma Abbott, Anna Bishop, Abbie Carrington, Zelle de Lussan and Signors Brignoli, Ferranti and Liberati. He also accompanied Arbuckle, the celebrated cornetist, Dr. Carl Martin and Ivan Marowski.

Famous impresarios and artists with whom he was associated in his more active days include Col. Mapleson, Henry E. Abbey, Maurice Grau, Marie Roze, Louise Kellogg and Christine Nilsson. He was also professionally

associated with George Morgan, a noted organist, and Maude Morgan, a celebrated harpist. For several years he was the pianist of the old Harmonie Society of Jersey City.

In addition to being an unusually fine organist and pianist, Keenan was also a composer of marked ability. He is said to have written several opera scores which had a big vogue in their day. He was also well known throughout the country as a writer of sentimental songs and as a paraphraser of musical scores he was known in the musical profession as one of the students in that art. He was noted for his ability to play elaborate compositions for the organ. It is said that he could select the simplest melody and elaborate on it with such a wealth of color and pathos as to bring tears to the eyes of his auditors.

Keenan was not of the latter day type of musician—rather one of the old school, whose profession was part of his Bible. He refused to commercialize his art.

Frank O. Reddish.

Frank O. Reddish, father of Meta Reddish, operatic soprano, and of C. Claude Reddish, pianist, died suddenly at the General Hospital, in Rochester, N. Y., on Thursday, January 27, from a stroke of apoplexy. Mr. Reddish was a well known business man of Le Roy, N. Y.

Fannie E. Warren.

Fannie E. Warren, for over twenty years secretary of the American Conservatory of Music, Chicago, Ill., died at her home, 7138 Euclid avenue, Bryn Mawr, February 5. Funeral services were held at two o'clock Monday af-

ternoon, interment being at Oakwoods Cemetery. Mrs. Warren had a stroke of paralysis last July. She is survived by her husband, Charles H. Warren.

Ludvig M. Ruben.

Ludvig M. Ruben, veteran musical manager, died at Camden, S. C., on Tuesday, February 8. Born in Copenhagen, Denmark, in 1845, Mr. Ruben sang in opera bouffe when he first came to this country as a young man. He is said to have opened the first musical bureau in this country in Steinway Hall, New York, and for many years was connected with the concert activities of many celebrities. He was connected with the Metropolitan Opera Company for something like fifteen years, being business manager under the Abbey and Grau regime. He is survived by a widow.

A lecture on "Indian Myths and Melodies" by Stella P. Stocker was recently delivered before the study section of the Duluth, Minn., Matinee Musicale. This meeting was open to the entire membership of the club.

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